$2.50 Comic Price Guide
SPECIAL SAN DIEGO COMIC CON ISSUE
Summer Title Blitz Continues See What's New p.12
COMIC BOOK COLLECTOR
No. 9 Sept. '93
THE MOST COMPLETE MONTHLY COMIC PRICE GUIDE
THE 20 Most Powerful People in the Comics Industry
Behind the Scenes with Jim Lee
Why Are Mutants So Popular?
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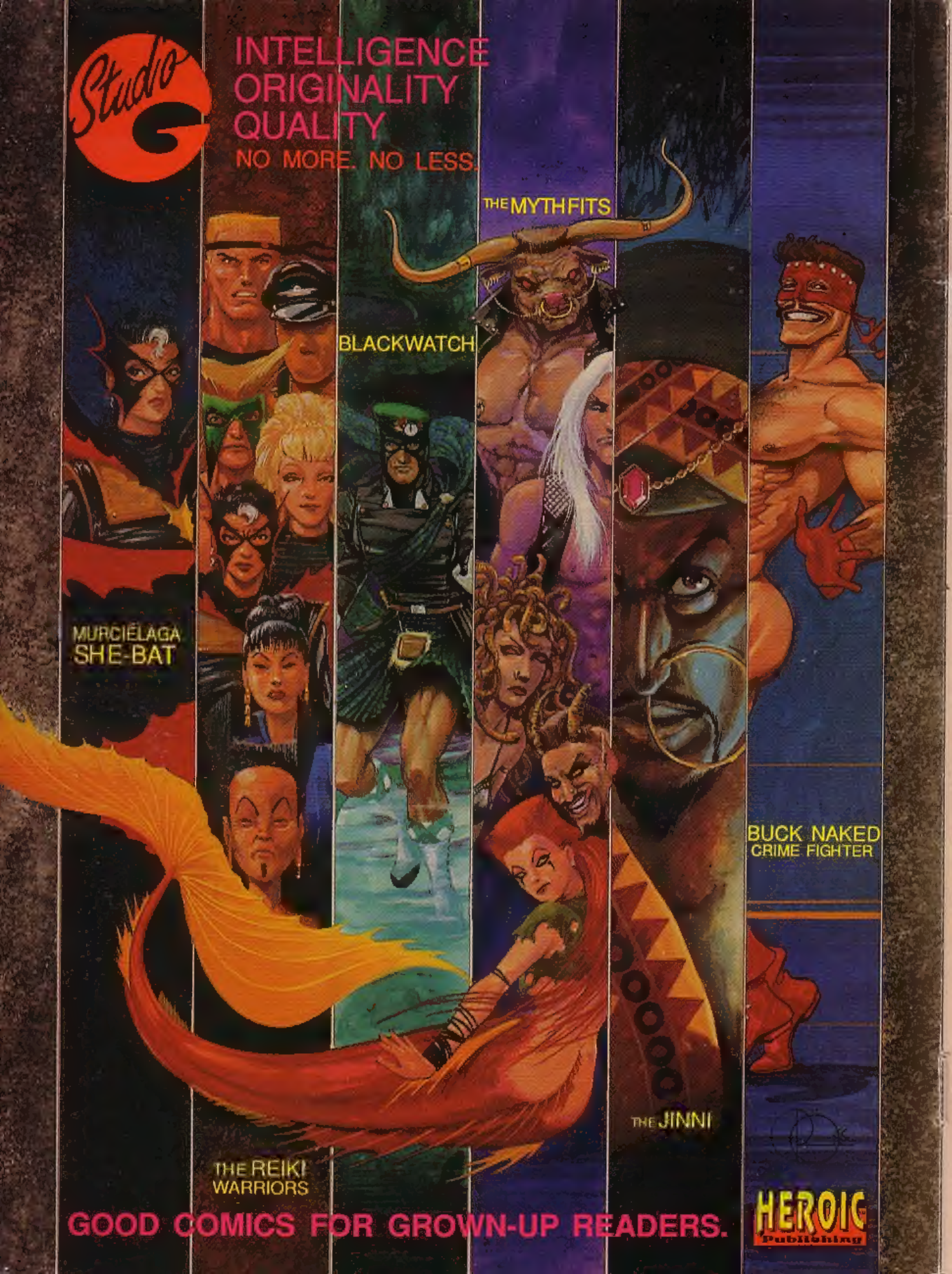
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VOL. 1
No. 9
SEPT. 1993

COMIC BOOK COLLECTOR

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Publisher
Norman Jacobs

Executive Editor
Joseph Gallo

Editor-In-Chief
Douglas Kale

Assistant Editor
Ian Feller

Contributing Editor
David Karp

Production Manager
Dale Jacobs

Price Guide Consultant
Joe Croce

Staff Writers
James Chambers, Steve Darnall, Mike Schwartz, Blair Kramer, Steve Fritz, Dennis Gordon

Price Advisory Board
Gary Macri, Dragons Den, Yonkers, NY
Robert D'Emilio, The Comic Zone, Glendale, NY
Joe Davis, J&J Sports Section, Avondale Estates, GA
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David, Stalking Moon Bookstore, Glendale, AZ
David Schwartz, Comic Collection, Feasterville, PA
William & Mark, Comic Cavalcade, Champaign IL

Advertising Manager
Douglas Ingram

Circulation Manager
Martin M. Michalek

Newsstand Manager
Dale Fawcett

Business Manager
Judith Arnopolin

Editorial and Display Advertising Office
Comic Book Collector
155 E. Ames Ct.
Plainview, N.Y. 11803
(516) 349-9494
FAX (516) 349-9516

Business and Classified Advertising Office
Century Publishing Company
990 Grove Street
Evanston, Ill. 60201
Phone (708) 491-6440
FAX (708) 491-0459

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And Now A Word From...

Well, here we are at the San Diego Comic Con ... well, we will be soon. I hope you'll be joining us for this gala event. Come help me celebrate my birthday (don't ask how old, just send cards).

This is a very exciting time to be a member of the *Comic Book Collector* family. Simply because we are growing like wildfire. A new agreement has just been signed with Comic Net, the nation's first and largest computer information system. *CBC* is now the official price guide for "The Net." We have been saying all along that we are the most complete and accurate price guide, now over 2,500 active Comic Net members will be able to use us at the touch of a finger. Now we don't just claim to be the best, the proof is on "The Net." Just one more way in which *Comic Book Collector* has revolutionized the industry.

Now back to this issue of *CBC*. It is a landmark. Not only is it our first ever San Diego Comic Con issue, but more importantly, it features our first annual "20 Most Powerful People in the Comic Industry" article. Everyone has created a list of their own, now find out who *Comic Book Collector* chose. Let us know if you agree or disagree. Be heard!

Also in this landmark issue is an article/interview with scorching hot Image Comics artist Jim Lee. Steve Fritz has compiled some very interesting facts about the man responsible for *WildC.A.T.S.*

Are you a big Marvel mutants fan or have you ever wondered why they are so popular? If you answered yes to either question then Mike Schwartz' article on the subject will help shed new light for you.

Continuing the mutant theme, this issue will also feature another landmark event. The first installment of a new limited department called "The Marvelous Mutant Status Report." This is an alphabetical listing that tracks every mutant ever to exist in the Marvel Universe. From A to Z, they're all there. This will continue for the next couple of months until all have been listed. Find out what every mutant is up to. If they're dead or alive, hiding out, or leading the X-Men. With this list you'll know all there is to know. Impress your friends. Just another of the many new and great features to appear first in *CBC*.

I guess it's time to continue dreaming about southern California sunshine. Hope to see you in San Diego. But if not, keep an eye out for *Comic Book Collector*. We are the one to watch and of course "The One To Read!!"

Ian M. Feller

CBC Mailbox

I just wanted to drop a line or two to say thanks to James Chambers for his review of my career in *Comic Book Collector* #7. Interestingly enough he picked three of my own personal favorites to illustrate what a complete genius (and thoroughly modest guy) I am.

I wish he'd found a little more space for *Next Men*—hey! This is a letter from John Byrne! It's gotta have at least one complaint in it!—but all in all reading the article was a very pleasurable experience. Again, thanks.

John Byrne

I've been looking for a comic that came out in the mid 70's. The name of the comic was *Starlord*, and I believe it was a Marvel comic. *Starlord* was my favorite comic book, but I lost it in 1979. I've been trying to find it ever since. Could you tell me how to find this comic?

Arthur R. Loving
APO AP

Well Arthur, we really don't specifically know who to send you to, but your best bet is to try a local comic shop in your area and ask if they can track it down for you, or, try one of the many mail order dealers throughout the country. Some of the ones found in CBC *may be of help.*

I am a serious comic book reader/collector/investor and as such find your publication not only interesting, but also very informative. I especially like the way you cover a wide range of topics concerning comic book collecting. I have a question. I have noticed advertisements for the sale of autographed comics. In your opinion, and in general, are these comics a good investment?

J. Steve Brebis
Chicago, Illinois

Well, as far as a good investment goes, the ones that are accompanied by a Certificate of Authenticity and are part of a special run, have been signed in limited quantities, so they may eventually become highly sought after, which would in turn raise the price. Because of these, the ones that have just been signed at a convention or store appearance may become less sought after for resale, because of the lack of proof that they were really signed by the person in question.

I recently became interested in collecting comic books. I switched from collecting baseball cards after I found out that comics are much more fun to read. I've found that your magazine is really helpful to a person like me and to those that have collected comics for years. I especially liked the sections "*CBC* Mailbox", "What's Hot in Comics", and the interview with Jack Kirby. But I can't forget the extremely accurate price guide.

I would also like to comment on Mark T. Leneker's letter on violence in comics. Although I did not read the article that he was commenting on, I agree with him. We see way too much violence everywhere we look. We see it on the streets, on TV and movies, and in some comic books. Now I admit, I personally like to see the hero's enemy get knocked out, but I don't like to see them get shot to death or dying in some other gruesome manner. The reason we see so much violence in real life is because of the way it is portrayed as being acceptable on TV, movies and in any kind of book. Some people don't think twice about taking another's life. And like I said, this is because of the way it's presented to us in our everyday "entertainment."

David Veits
Garretsville, Ohio

Thanks for your comments. I'm sure there are plenty of people out there who feel the same way. If you haven't already, check out "Violence and Crime in Comic Books" in CBC *#2.*

ATTENTION Comic Book Collector Reader: If you have any thoughts or comments concerning the comics hobby or Comic Book Collector, please send them to: Comic Book Collector, CBC Mailbox, 155 E. Ames Court, Plainview, NY 11803

GRAPEVINE

WE STILL DON'T HAVE a winner in our name the **Blue Oyster Cult** song that spawned **Deathlok** contest. Thanks to all the entrants so far, but no right answers yet. Here's a hint: It is not "Don't Fear the Reaper." Go ahead give it another shot. You could win a signed and numbered, limited edition, **McQuade Hero** print.

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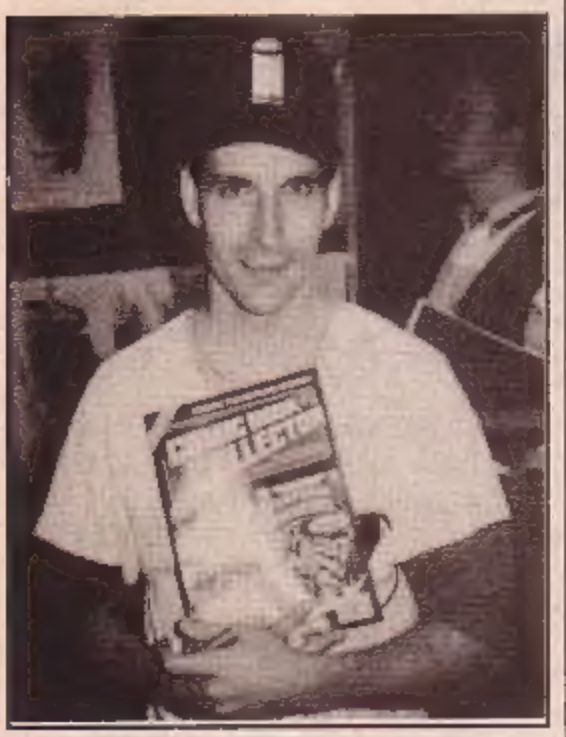
LOOK WHO WE RECENTLY caught red handed with **Comic Book Collector.**



That's right, now you have something in common with Todd McFarlane, Nelson, and Rich Buckler; you're all holding **Comic Book Collector** at this very moment. By the way, that funny looking guy with Rich Buckler is none other than **CBC** Assistant Editor, Ian Feller.

• • • • •

THIS JUST IN...Comic Book Collector has become the official price guide of Comic Net. Comic Net is the first and largest computer information system where dealers and now collectors can get up-to-the-minute information on comic prices and market trends. "The Net" consists of 2,500 active members, including such big names as: Todd McFarlane, Marvel Comics, SkyBox International, Comic Images, Defiant Comics, and Diamond, Capital City and Heroes World Distributors, placing over 5,000 new messages every week. Comic Net will download **Comic Book Collector's** monthly prices and update them frequently. This collaboration is a major step for both parties, joining the nation's largest computer information system with the nation's most accurate price guide. For information on joining the ever growing family of Comic Net users contact Mark Pearson at 800-821-9275.

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CHRISTMAS DAY, 1993 WILL bring to us **Batman: The Animated Movie.** The announcement was made jointly by Jean MacCurdy, President of Warner Bros. Animation, and Bruce Berman, President of Worldwide Productions for Warner Bros. Pictures. The movie, inspired by the hit TV show, will bring an even higher quality of animation to the big screen, including Warner's first ever use of computer-generated animation. The film will introduce several new characters to the Batman legend, including a completely new villain named Phantasm, and offers a glimpse into Bruce Wayne's past and his first love. The same actors who play Batman, Alfred and the Joker in the TV series will play them in the movie. New characters created especially for the movie include Dana Delany as Andrea Beaumont; Abe Vigoda as mobster Salvator Valestra; Hart Bochner as Councilman Arthur Reeves; and Stacy Keach Jr. as Carl Beaumont.

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WARP GRAPHICS HAS ANNOUNCED that **Elf quest: New Blood** will change from a bi-monthly book to a monthly book, beginning with the release of **Elfquest: New Blood #7** "King of the Hill" in July. "King of the Hill" is the second installment in a series of New Blood "bedtime" stories written by Wendi Lee and Terry Beatty, with art by Gary Kato.

• • • • •

HANK KANALZ, RECENT WRITER of **Brigade** for **Image Comics** and **Ex-Mutants** for **Malibu**, has joined the Ultraverse team as an editor. One of his first projects will be to get **Ultraverse #0** underway.

• • • • •

COMING IN SEPTEMBER

Topps Comics is **Silver Star**, a new Jack Kirby comic. Written by Kurt Busiek with art by James W. Fry III. The story begins when the world's most powerful crimelord retires and everybody wants his files. These files could destroy organized crime in the

hands of the law, so the criminals hire an army of super villains to recover the files. The law's response: Silver Star.

• • • • •

EX-MUTANTS #10, OUT this month, is the seventh anniversary of the Malibu series. The series started in August of 1986 as a black and white book. Issue #10 will introduce some major changes to the team. According to editor Roland Mann, "After this story, the Ex-Mutants will no longer exist as we know them."

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BEING PRODUCED BY THE Fox Children's Network, as a back-up show for Fall 1993, is the new animated TV show **The Tick.** No commitment to a schedule has been made, but **The Tick** could run as early as October. **New England Comic's Press'** Ben Edlund, creator of The Tick, has been signed on as creative consultant and co-writer, along with Richard Leibmann-Smith.

• • • • •

IF YOU ARE A COMIC fan with a musical flair, or if you just wish that comics had a soundtrack, then you'll love **"SuperSonic Flight"** from **Today's Earforce.** "SuperSonic Flight" is a full length CD offering excellent background, soundtrack music for your comic reading. Put this on and hear your comics come to life. The CD includes tracks perfect for any genre of comic. Program your CD player to play the tracks in the specific order you want or listen to it straight through. Either way, you'll realize how much music adds to the experience of reading a comic. So, if your own CD's just aren't working, give "SuperSonic Flight" a try. Write to: Today's Earforce, 1650 Broadway, Suite 701, New York, NY 10019.

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ZEN COMICS AND MAXX RACE CARDS have teamed up to produce a new Zen Comics card set. This is Maxx's first plunge into the non-sport market, and they are really making a splash. See **"Comic Card Corner"** for more details.

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DAREDEVIL WILL SOON BE moving in a different direction and **Marvel** is planning to change his costume. I personally was very content with the old costume, but all good things must come to an end. Here is one of the possibilities.

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COMICFEST '93 HAS ANNOUNCED that the **International Museum of Cartoon Art** will exhibit at their upcoming show to take place in Philadelphia this October. The museum, which is dedicated to collecting, displaying, and interpreting the most important works of cartoon art, was founded by Beetle Bailey creator Mort Walker. The museum features a collection including more than 100,000 original drawings, 10,000 books and hundreds of hours of animated film and videotape. Previously located in metropolitan New York, the International Museum of Cartoon Art's new home is slated for 1994 completion in Boca Raton, Florida. This may be your last chance to see the exhibit in the Northeast.

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THE RUBBERS BROS. COMICS, it's AIDS Educational and Prevention Publications, and AIDS Educational Seminars have been accepted by the Center for Disease Control and Prevention and the AIDS Information Clearing House in Rockville, MD, Washington, D.C. and Atlanta, GA. This acceptance puts The Rubbers Bros. into a national and international computer network for anyone who needs AIDS educational publications about where they are at risk of contracting the virus.

Acceptance by the CDC AIDS Information Clearing House is a major step for the Rubbers Bros. It means they have something of value, that everyone should read and retain. The CDC has expressed the need for these publications because, "There is nothing like it available to the public today. It has valuable information that everybody should have about the risk of AIDS."

Call their National AIDS Hotline at 1-800-745-1057 or write to them at PO Box 431, Wilbraham, MA 01095-0431 and look for their ad in this issue.

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SMASH!, BOOM!, POW! tip of the month: The obvious choices this month would be Batman #500, Superman #82, and Adventures of Superman #505, because of all the changes and returns taking place. But, instead we have chosen a book from a smaller company called **Lightning Comics.** The book is **Bloodfire #2.** This origin issue has gained a lot of media attention recently due to its AIDS related nature. Combine this with a small print run and you have yourself a winner. CBC

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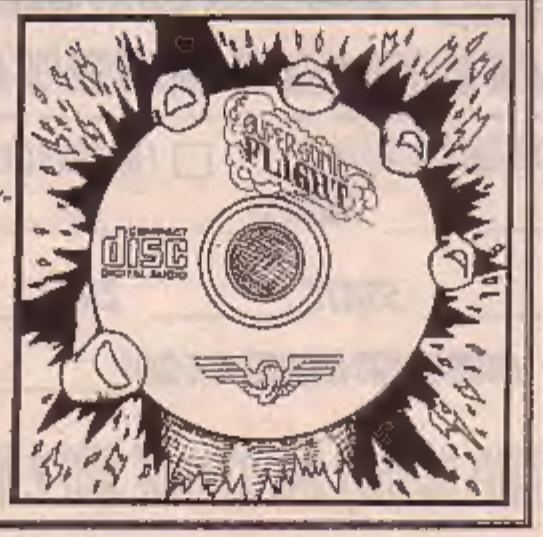

What's New In Comics

ALPHA PRODUCTIONS

▶ It's the return of Joe Staton and Nick Cutti's creation, just in time for his twentieth birthday, in **E-Man #1.** This issue features; Nova, Vamfyre, and Teddy Q as well as a new friend Eco-Man. A new hero with an ecological agenda who is much more than he seems.

ARCHIE COMICS

▶ It's time to name the baby! In **Jughead #51**, the greatest minds in Riverdale must put their heads together for this ultimate achievement.

▶ It's "Voyage to the Bottom of the Barrel" in **TMNT Presents: Merdude...& Mondo Gecko #2.** Merdude and Mondo Gecko battle wicked-bad Oceanauts who've captured their girlfriends. **Guest-starring the Mighty Mutanimals.**

▶ In **Archie #417,** it's "Back to School." Archie gets lost on the first day of school, lost in summer vacation memories, that is.

CALIBER PRESS

▶ Deadworld and Realm crossover in **Realm of the Dead #1.** With the devastation of Daemonstorm causing such destruction and death, the oracles from the Deadworld have sensed the outcry of anguished souls and seek to have the inhabitants of the Realm added to their collection. Meanwhile, the great menace known as Terroreck has risen again to claim the dead who walk the Realm and he has Thoragg and Vespacious with him. As the intelligent zombies and Terroreck decide to join forces to turn the living into the undead on the planet, the former allies of Terroreck, the Night Creatures are all that stand between the survival of the Realm.

▶ New from the **Gauntlet Universe** is **Beck and Caul #1.** This new series delves into the world of darkness and shadows. Beck and Caul Investigations will take you around the world and beyond; to a place where all the creatures of myth and nightmares abound, the Underside. In part one, of a two part origin story, learn how Jonas Beck and Mercedes Guillaune (Caul) meet while investigating a series of grisly murders. Issue #1 contains one of four coupons needed to receive the Beck and Caul: The Origin trade paperback.

DARK HORSE COMICS

▶ Grendel returns in **Grendel Tales: Four Devils, One Hell #1.** In the post-apocalyptic world of the future, the Grendel clans are taking over, much to the dismay of a certain private eye who's been called in to investigate a murder, an investigation that takes him to New Orleans, where he finds himself smack in the middle of not one, but four Grendels, and devils they are indeed.

▶ The next stop on the tour of Comics' Greatest World is **Steel Harbor—Week 1: Barb Wire.** She's blond, beautiful, and bad—she's Barb Wire, bounty hunter with an attitude. The savage streets of Steel Harbor are ruled by human predators with prices on their heads. The highest price comes for the bad boys with super powers, and big game is Barb's specialty. But when the events in Golden City set off a firestorm of violence in Steel Harbor's urban jungle, Barb finds herself in danger of being burned alive.

▶ The next stop is **Steel Harbor—Week 2: The Machine.** Avram Roman

was once a man, now he's The Machine, a living soul trapped within a biochemical scarecrow of flesh and metal. Inhumanly strong, virtually indestructible. The Machine is a powerful ally of Barb Wire, who'll need all the help she can get when she comes face to face with the overwhelming firepower of Mace Blitzkrieg, overlord of Steel Harbor's super street gangs.

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▶ In **Steel Harbor—Week 3: Wolf Gang,** Mace Blitzkrieg and his Prime Movers stand on the verge of seizing total control of Steel Harbor's embattled streets. Only one thing stands in their way: Wolf Gang. These five deadly super streetfighters—Breaker, Bomber, Cutter, Burner, Hunter—are the only force strong enough to stand up to Mace and his super-gangsters, and they'll defend their turf by any means necessary. But Blitzkrieg has the element of surprise, and only Barb Wire and The Machine may be able to bail out Wolf Gang, if the Gang doesn't kill them first.

▶ The next stop is **Steel Harbor—Week 4: Motorhead.** Frank Fletcher has something in his head—The Motor—that makes him off the scale powerful, and dangerous. Frank hears voices that tell him to use his power, something he doesn't want to do. Nobody tells Frank Fletcher what to do, and so the power grows within him, threatening to reach a cataclysmic critical mass. The battle between Wolf Gang and the Prime Movers, however, just might get Frank's attention, and the attention of Motorhead can make a hurricane seem like a cool summer breeze.

▶ The first part of the new Indiana Jones mini-series is called **Indiana Jones: Thunder in the Orient #1.** It's 1938 and Indy is on a dig at the ruins of Bas Shamra, north of Tripoli. After he receives cryptic instructions from his old friend, Marcus Brody, Indy is soon on a plane to Nepal, destined to meet a mysterious woman from his past. Indy discovers a treasure that could either unite 500 million people or destroy the world.

DC COMICS

▶ **The Spectre #11 features a painted cover by renowned fantasy artist Greg Hildebrandt.** A cosmic battle ensues as The Spectre battles Azmodus, his opposite number, while an unprotected Amy comes face to face with the vicious Reaver.

▶ The big one is here! **Batman #500.** The **"Knightfall"** storyline concludes as Azrael creates a shocking new vision of Batman for this Dark Knight's final confrontation with Bane in the streets of Gotham City. And while an injured Bruce Wayne searches for Robin's kidnapped father, the new Batman sets out to learn just what manner of Dark Knight he will be.

▶ **Superman #82** is the conclusion to the long running Superman story and is enhanced with a chromium front cover and no ads. At long last, the one true Man of Steel stands revealed. And among the other Supermen, sacrifices are made, and traitors defeated.

▶ **Adventures of Superman #505** features a holographic foil-enhanced cover that celebrates Superman's return to Metropolis and to Lois, but how do they explain to the world what has happened?

▶ **Justice League Task Force #5** is the first part of **"Knightquest: The Search"** springing from Batman #500. Bruce Wayne is joined by Green Arrow, Gypsy and Bronze Tiger as they search overseas for Robin's missing father.

▶ New from Vertigo is **Vertigo Visions—The Phantom Stranger #1.** A woman has a bizarre experience while at work at a diabolical nursing home. The home's residents are desperate to leave and want her help. The

woman learns the true nature of the home, and that one of its prisoners is a withered old man who claims to be the human half of the Phantom Stranger.

▶ Also from Vertigo is **Hellblazer Special #1.** This self contained special reveals the secret of a traumatic event from John Constantine's teenage years, an event that will have a profound effect on his ongoing war with the First of the Fallen. A chance encounter on a London street triggers painful memories of a deeply disturbed man who tried to kill John more than twenty years ago. This special also features a Hellblazer portfolio section.

▶ A multicolored foil-enhanced cover surrounds the new **Metal Men #1.** Disturbing secrets long buried are brought to light. When a strange meteor crashes on Earth, Doc Will Magnus reluctantly sends out his cybernetic sextet, the Metal Men, to retrieve it. But someone else wants the meteor and is willing to destroy them for it.

ENTITY COMICS

▶ **Zen Intergalactic Ninja: The Alternity Saga (Gold Logo Edition) #2** is the second chapter in "The Alternity Saga." In "Revelations," Zen takes on cosmic prisoner Paradoxx head-to-head with the fate of the entire universe hanging in the balance. Important lives will be lost, but whose? Also included is the next installment of the Young Zen backup feature. A fully airbrushed cover with Metallic Gold Ink Stamped Zen Logo surrounds this one, as well as a Zen centerfold poster and a preview of a new Entity title, Manosaurs.

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▶ In **Flesh: The Legend of Shamana #1,** go back to the Jurassic period and have some juicy Bronto-burgers, compliments of the Time To Time Corporation, a company that harvests dinosaur meat for all to enjoy. Her name is Shamana, she and her tribe of dinosaurs are trying to send these hunters back to their own time.

▶ It's 2047, and if you enjoy the pleasure of a well-prepared porterhouse steak—you're under arrest. **Dead Meat #1** is the story of a half-man, half-ram in charge of stopping the smuggling of meat throughout all England.

GLADSTONE PUBLISHING

▶ **Donald Duck #281** includes "Ten-Star Generals," featuring Junior Woodchucks, Huey, Dewey and Louie, Little Boonehead, and Donald by Carl Barks. Also included are Donald Duck Sunday pages from the 1930's by Al Taliaferro.

▶ **Donald and Mickey #20** is a double-sized issue with a painted cover by the late Chet Marshall. This issue contains a 44-page Mickey Mouse story, "Goofy Midas," starring Mickey as the chief advisor to Goofy's portrayal of the mythic ill-fated king. This story was produced by the Disney Studios and was never printed in the U.S. Also featured is Carl Barks' "Wild About Flowers," starring Donald, Gladstone, and Daisy, and four Mickey Sunday pages by Floyd Gottfredson.

▶ **Uncle Scrooge Adventures #23** sports a fully painted cover. Featured is a 32-page story by Paul Murry featuring Scrooge, Donald, and Mickey Mouse pitted against the Phantom Blot and the Beagle Boys. "A Financial Fable," by Carl Barks, featuring Scrooge, Donald, and Gladstone, and, a Danish Scrooge adventure fill out the book.

HARVEY COMICS

▶ Wendy return in her own monthly title with **Wendy #12.** When the Witch Sister becomes angry with Wendy, she makes a run for it and falls into Snarlboro County. Don't miss Wendy turn to her magic in "A Sick World." Also featured are Casper, Spooky and the Ghostly Trio.

▶ The excitement continues as Yogi and Boo Boo return this month with Ranger Smith and all their other Jellystone Park pals. In **Yogi Bear #5,**

Boo Boo becomes a superhero in "The Dreamers." Then, Yogi and Boo Boo experience "Tunnel Vision."

HEROIC PUBLISHING

▶ Ever seen a minotaur in leather, or a punked-out mermaid swimming through the air? Come to New York

City this August as five creatures out of ancient Greece join the Heavy Metal Rock scene and set out to balance the scales of divinity. **Mythfits #1** focuses on their resurrections and a revelation

of the purpose of their existence.

▶ The comic book that never existed is finally here. The original Champions title returns with all-new adventures that pick up where the original series left off. In **Champions #13,** the final chapter of "The Curse of the Hellfire Crown," you'll learn the previously untold story of what really happened to the League of Champions in the aftermath of their victory over the Demonmaster. Plus: The Fate of the Demonmaster.

IMAGE COMICS

▶ Read the conclusion of the Image/Valiant cross-over in **Deathmate Epilogue.** Time is running out as the expanded universe created by Void and Dark Solar's joining has reached the Twentieth Century, consuming everything in its wake. All the heroes in the Image/Valiant universe face extinction unless an unholy alliance between Solar, Supreme, Master Darque, Doctor Eclipse and Lord Fate can race forward through time to prevent the future versions of Dark Solar and Void from consummating their love. Unbeknownst to the others, Master Darque wants the known universe to be destroyed because the necromantic energy created by the holocaust will transform him into the Supreme Being.

▶ **Extreme #1** is the debut of a new quarterly anthology series that will be debuting new characters in their first appearances. Those included will be: Sword & Stone, Knightfall, Code 9, Law & Order, Black Flag and more.

▶ **Gen-X #1** introduces Burn-Out, Fairchild, Freefall and Grunge. They're the newest heroes for the nineties.

They're young, hip and carefree teenagers whose only concern is chasing down the next hot dance-club. All of that quickly changes when a mysterious government agency declares that these four young people pose a threat to national security. Now they must fight to stay alive. Their only hope is to find the answers hidden in their secret past.

▶ A foil-embossed cover highlights **Stryke Force #1.** What does **Morgan Stryker,** the leader of **Cyberforce,** do on his days off? He heads a team of four super-powered, mutant bodyguards. Stryker's lust for adventure compels him to seek out and execute dangerous missions, in his own inimitable fashion. As the leader of Stryke Force, his objective is to protect high-profile clients that no other super-group would risk their reputations or lives on, for a price.

▶ In **WildC.A.T.S. Yearbook #1,** Void senses the imminent birth of a gifted one, and that a Daemonite is hunting the newborn, to possess its body as his host. The Daemonite enlists Providence, the mysterious child-seeress, and the darkly alluring Baroness Destine, a former Coda Assassin, in his search. Can the WildC.A.T.S. rescue

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the infant, or will the Daemonite succeed in melding his evil powers with the child's Kherus birthright to become one of the most powerful beings on the earth?

▶ From the pages of the Savage Dragon and Youngblood: Strikefile comes **SuperPatriot #1,** the first of four solo adventures. A top-secret government agency attempts to erase SuperPatriot's mind and reprogram him to do their bidding. Enter the world spanning menace of the Covenant of the Sword. Can the reprogrammed SuperPatriot hope to face this threat to his country?

INNOVATION

▶ Larry Niven and Jerry Pournelle's science fiction novel is adapted to comics in **Lucifer's Hammer #1.** "The Anvil" is adapted by Terry Collins with

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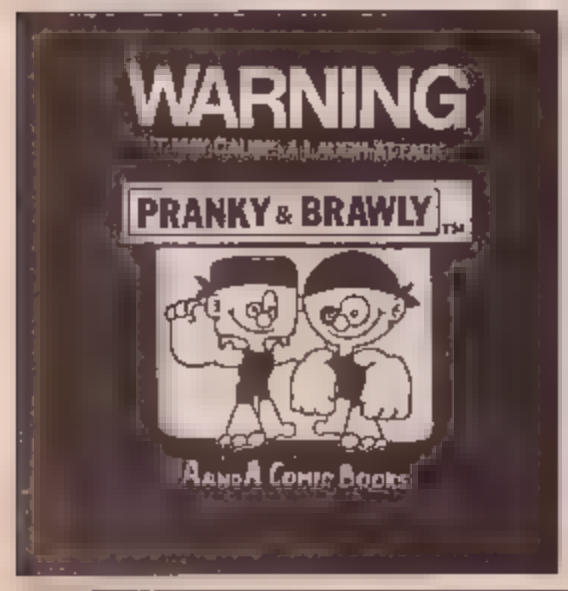
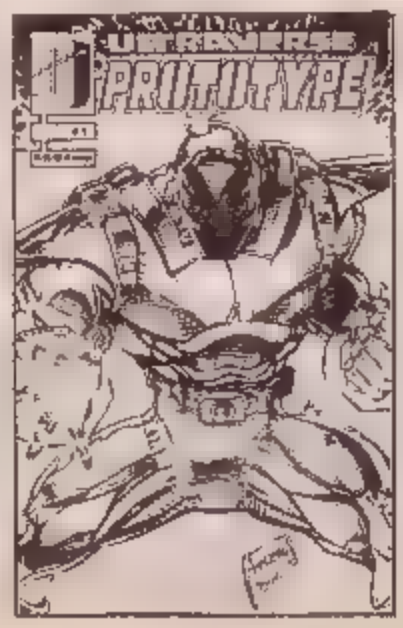


painted art by Roger Vilela. Lucifer's Hammer is the story of a massive comet's collision with Earth and the impact this event has on mankind as they struggle for survival in a post-apocalyptic world.

MALIBU COMICS

▶ **Exiles #1** is a new Ultraverse title. The Theta Virus has struck Earth, granting people Ultra powers, but at what price? Dr. Rachel Deming discovers that if the Theta disease is not treated, all the infected people will die. For this reason, Dr. Rachel Deming and her nemesis, Malcolm Kort, have scoured the Earth looking for "Potentials," those humans infected with the disease. Deming wishes only to help them, but Kort wants to exploit them for his own needs. It's more than just a race to find these Potentials, it's a race for power. If Deming loses, it could mean certain disaster for Earth. Written by Steve Gerber.

▶ Another new Ultraverse title this month is **Prototype #1.** Jimmy Ruiz finally has everything he desired: a good



job, a nice salary, and the chance to be a hero. It's a baptism by fire when he must defend UltraTech from the villainous Glare. Plus, Bob Campbell, the original Prototype, returns to find out why he was so abruptly retired after his battle with Prototype 2000. Could there be more to Ultra– Tech than anyone wants to admit? Written by Len Strazewski and Tom Mason with art by David Ammerman and James Pascoe.

▶ Malibu continues Brian Lumley's horrific saga in **Necroscope Book II #1: Wamphyri.** The Russian E-Branch investigates the remains where Harry Keogh and Boris Dragosani had their final battle. But is death really Boris' end? Harry discovers it is not, he must continue his battle against the legion of vampires, known as the Wamphyri. Learn the origin of Thibor Ferenczy and discover Harry's new threat to the power of the undead.

▶ Malibu Comics releases its original Star Trek: Deep Space Nine comic book title. In **Star Trek: Deep Space Nine #1,** Nog and Jake unleash a mysterious killer aboard Deep Space Nine, a multiplying virus that threatens to take over the station, a virus with its roots in Cardassian science. Issue #1 comes in a Direct Market Edition, a Newsstand Edition with a photo cover and a Dual-Foil Collector's Limited Edition.

MARVEL COMICS

▶ **Gun Runner #1** is the launch title of **Marvel UK's Gene Pool** books and comes polybagged with four trading cards and a wraparound cover. Stranded on Earth, Gun Runner discovers an

ancient enemy he believed to have been destroyed long ago.

▶ **Clive Barker's** newest superhero book from the **Razorline** imprint is **Saint Sinner #1,** and debuts with a prismatic foil cover. When Philip Fetter, an ordinary sixteen-year old, is

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possessed by an evil spirit, he battles it to become Saint Sinner, the patron saint of lost souls.

▶ **Wolverine #74** is the conclusion to the Sentinel in Australia story. Wolverine and Jubilee decide what to do with the sentient Sentinel, who could be their greatest enemy or newest ally

▶ Has the Punisher gone crazy? Wolverine thinks so and aims to stop him from slaughtering innocent people in **Wolverine/Punisher: Damaging**

Evidence #1. Don't miss the return of Punisher villains; Sniper and Damage.

▶ The 48-page **X-Men #25** sports a wraparound cover and hologram. Reeling from their latest betrayal the X-Men confront Magneto in Avalon, and one more member falls in the line of duty Read it and weep

▶ Marvel unleashes the latest 2099 book, and this one is a doozy. **X-Men 2099 #1** introduces new characters, and a brand new continuity. A whole new world for the X-Men, starting with a foil-stamped first issue.

▶ The long-awaited **Frank Miller/John Romita Jr.** collaboration is here—**Daredevil: Man Without Fear #1.** Miller retells the exciting origin of Daredevil with never before-revealed details. Throw in appearances by Elektra and Stick and this is one for the history books.

▶ Out this month are **Marvel Comics Presents #'s 138, 139, 140.** Catch the first three parts of a new Wolverine story called, "Wolverine: Rumble in the Jungle." What makes this one special is the writer—Erik Larsen. Also included is a Ghost Rider story as well as two others

▶ **Thunderstrike #1,** which was originally mentioned in **CBC #5** for April release, will finally be available this month.

MIRAGE PUBLISHING

Mirage unleashes their new world of comics, called NEXT Comics, with three new titles this month.

▶ The first is **Xenotech #1.** It's been discovered that, on certain worlds throughout the universe, interdimensional barriers have been breached providing an access route across time and space. When these rifts open, anything can come through and what does is usually very nasty. On Earth, the Xenotech strikeforce has been set up as our first line of defense. Equipped with high-tech weapons and alien designed battle suits, this team is all that stands between us and the mysterious, hostile universe. Included inside are two trading cards and a redemption coupon for special limited edition NEXT cards.

▶ The next is **Bioneers #1.** Genetic recombination experiments with human and animal tissue is illegal. However, eight years ago the U.S. Government sent out requests for proposals for just such experiments.

Finally, there were two secret sanctions made Here in the present, news-people are investigating these programs and are in for a bigger scoop than they expected. Here begins the adventures of Team Dragonfighters. Artificial superhumans. The Bioneers aren't going to be a secret much longer. This also comes with two cards and a redemption coupon.

▶ **Stupid Heroes #1** is the third new NEXT comic. Some super powered beings have been afflicted with a rare disorder called Dementia Dominus. Super powered Scott Poundstone engages in a wild brawl with a super-crook and his mayhem machine SWAC trooper Alana Richardson beta-tests advanced stupidhero-wrangling gear Craig Murphy, the fiery superhero known as cinder, starts to lose control. And what is the project called "Tarbaby"? Also included are two cards and a redemption coupon.

NOW COMICS

▶ **Married...With Children: Quantum Quartet** will spoof the last thirty years of comic book history. In Issue #1, prepare to see the sixties as they never should have been when the Bundys are transformed into super-powered beings through a freak accident. Sound familiar?

PARODY PRESS

▶ What happens when two new superhero universes collide with your favorite toon characters? You get **Deathdate #1.** Following Deathdate: Prelude #1 comes this first issue featuring Tholar, Duck of the Atom, Voided, Supweme, Bloodhound, Chickenhawk, and XOX: Filet O' Fish Also starring Youngstuds, Bragade, The Headbangers, WildKITS and more.

REVOLUTIONARY COMICS

▶ If you're interested in the mystery surrounding Marilyn Monroe's death then **Marilyn Monroe-Suicide or Murder #1** is for you. This comic is a revealing investigation into the shadowy circumstances surrounding Marilyn's last days. It names names, reveals shocking facts and goes further than anything before.

TOPPS COMICS

▶ **Jack Kirby's Secret City Saga #4** is the series climax. Captain Glory—dead? Will Nightglider and Bombast be the next to fall? And swiftly after them, all of mankind? The renegade Ninth Men General Ordiz and Dr. Roag are ready to achieve their dream and make modern mankind's future a nightmare, and it looks like nothing can stop them. Written by Roy Thomas with art by Steve Ditko.

▶ A new superhero team debuts this month. **Jack Kirby's Teenagents #1.** When giant, freakish monsters terrorize a city, mankind's only hope is the Teenagents, Aunk, Seera, Dijit, and the Kreech. They're four contentious teenaged superheroes from the mysterious underground civilization of Inner City It's the Teenagents' job to save the world, but from whom? And from what? And why is Elvis spying on them?

VALIANT COMICS

▶ Bob Layton, Bernard Chang, and Ken Branch bring us **The Second Life of Doctor Mirage #1.** When a husband and wife team of parapsychologists stumble across one of Master Darque's evil schemes, the price for their interference must be paid, in blood. Darque soon learns, however, that he has sown the seeds of his own destruction when Doctor Mirage is born. Also included is a bound-in Doctor Mirage poster.

▶ **Secret Weapons #3** is "Empirical Dynasty" part 1 of 2. The Eternal Warrior and Archer & Armstrong help Geoff, Livewire and Stronghold fight the Iwatsu Corporation and its army of ersatz "Bloodshots"—the Speedshots.

▶ Steven Tyler and Aerosmith guest star in **Shadowman #19.** Steven Tyler and Aerosmith team-up with Shadowman in a musical mystery tour of Master Darque's New Orleans.

▶ **Eternal Warrior #16** is the prequel to the "Empirical Dynasty" storyline. Gil must rescue Bloodshot from Iwatsu's son before he learns the secrets of Bloodshot's powers.

▶ "Twilight of the Eighth Day" part 1 of 3 is **Harbinger #23.** Pete learns that his friends are being controlled mentally. He is forced to make a decision that could spell the end of the Harbinger kids

▶ In **X-O Manowar #22,** Randy struggles to control the armor, but the darker side of her nature seems to be gaining the upper hand. In South America, Aric finds himself in the fight of his life...without the armor. CBC

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From The Collector's Closet

BY JAMES CHAMBERS

Twisted Tales #2
Edited by Bruce Jones
Pacific Comics
April, 1983
For Mature Readers

A product of the independent publishing boom, *Twisted Tales* was an anthology comic that featured the work of some of the best writers and artists to ever craft a horror story. Spear-headed by writer/editor Bruce Jones, a legend in the field of horror comics, *Twisted Tales* achieved a level of quality that had long been missing from the genre prior to the recent renaissance in horror oriented comics. This issue features four stories written by Bruce Jones and a chilling cover by Bernie Wrightson. This is one of Wrightson's most frightening pieces, and the comic is worth picking up for this single illustration alone. Even dedicated horror fans, however, will find that Jones' series of spooky stories satisfies almost any necromantic desires.

The first story, illustrated by Seventies horror favorite Mike Ploog, is entitled "Over His Head", and tells the tale of Pete Beckman, a nowhere man with no one to care for him until he meets Lila, who may literally be the girl of his dreams. Pete and Lila move in together, building a relationship doomed to end in tragedy, when Pete's secret is revealed. All is not what it seems in this tale of desperate love. Ploog's illustration is spooky, sexy, chilling and darkly humorous. Working in a style very different from his artistic efforts in Marvel's *Ghost Rider, Werewolf By Night* and *Monster of Frankenstein*, Ploog proves beyond doubt that he is an expert at handling a more subtle and disturbing brand of humor.

"Nightwatch", the second tale, follows the trials of a bizarre army unit marching across a barren landscape toward a goal they don't fully understand. Ken Steacy, renowned for his coloring talents, painted each panel of the episode and used color to enhance the desperation of the soldiers, who feel as though their battle may never end. Strangely they feel no pain when wounded, and move forward relentlessly, urged ahead by a mysterious figure known only as Ike. The ultimate revelation of Ike's identity stretches the bound of what seemed to be reality, driving home the weird mood of the story.

Illustrated by horror veteran Val Mayerik, "Infant Terrible" is the story of a beautiful, small-town girl with a rebellious streak. Her poverty-stricken parents have arranged for her to marry

the wealthiest man in town, but Ulla-Jean Kincaid has her own ideas about men. The wedding is threatened when she becomes pregnant and her father's solution to the dilemma leads her family, friends and lovers down a dark and lethal path. Set in a swamp, the story comes to life in Mayerik's drawings as the brutal truth about Ulla-Jean's child is revealed.

"Speed Demons", the final tale, is a racy story about a cabby and a teenage couple he picks up in the city. The couple pay the driver to go faster and faster, offering him thousands of dollars to floor the pedal since the boy's girlfriend "likes it fast". Drawn by Rand Holmes, "Speed Demons" follows the trio as they race along crowded city streets and out into the country woods. Tempted by the pile of money on the seat next to him, the cabby rushes to meet a strange destiny as he discovers the ghostly truth about the young lovers.

Twisted Tales #2 can be found for cover price ($1.50) or less and is likely to please most comic readers with an affinity for the macabre. Few horror anthology comic books manage to reach the right blend of terror and mystery matched with haunting images. While this comic is not a perfect specimen, it succeeds on many levels. Certainly it is good for a chill or two.

Ms. Mystic #1 and #2
by Neal Adams and Mike Nasser
Pacific Comics
October, 1982

Ms. Mystic was one of the most anticipated comic book projects of the past decade. When Neal Adams announced his return to the comic book medium the response to this title was positive and Adams' many fans prepared to watch a legend in action. Yet today, this comic book is forgotten by most fans and is not highly collectible in spite of the Adams touch. This is in part due to terrible delays between issues, the first issue preceding the second by nearly two years. *Ms. Mystic* then moved to Adams' own company, Continuity Comics, but the delays continued and the title never gained a large following.

The other factor in the books initial failure was the fact that Adams was ahead of his time. The storyline introduced in *Ms. Mystic #1* focuses on a group of scientists and adventurers who form a team of environmental troubleshooters, working with the United States Government. In a weird encounter with a factory whose sole function seems to be producing pollu-

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tants, they encounter the mysterious Ms. Mystic, who aids them in defeating the factory but is injured. Adams stressed the ecological themes of the book, touting an environmental awareness that has come into vogue in comic books only in the past few years.

The second issue continued these themes, revealing that Ms. Mystic and her powers are linked to the earth spirit. During a conflict with a dangerous organization seeking to capture the heroine, four members of the eco-team gain strange powers based on the four elements and become superhumans named Urth, Frye, Ayre and Watr. Ms. Mystic herself spends a good deal of time communing with the earth spirit.

Although Adams' writing on the series is stiff at times and dialogue occasionally sounds forced, these early issues of *Ms. Mystic* hold up as well told stories. Essentially Adams made up for his writing lapses by drawing some great comic book pages. His artwork is as clear and dramatic as the classic illustrating jobs he handled in the Sixties and Seventies, and the books have a strong, dramatic feeling.

The ecologically aware storyline that Adams pursues is interesting for its novelty, especially in comparison to

more fully realized eco-comics such as *Swamp Thing*. In light of the rampant environmentalism that permeates every media, Adams' comic has developed a sudden timeliness. This combined with the recent large-scale revival of the Continuity line may once again make them sought after. For now, though, they can be obtained for a dollar or two and are enjoyable reading. CBC

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CBC #10 (Oct.) Featuring:

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The Twenty Most Powerful People in the Comic Book Industry

BY MICHAEL J. MAJOR

A TOP TWENTY LIST of anything that cannot be objectively measured must be, at least to some extent, subjective, and, therefore, arbitrary. This list is no different. So, while we can't claim this to be the definitive list, what we can do is explain the criteria used in choosing the following names. These criteria have to do with the interplay between *power* and *influence*. Neither word is sufficient in itself.

For instance, Ron Pearlman, the owner of Marvel Comics, is the fifth richest man in the country, with more money than Ross Perot, but he is not on this list. Why? Simply because he has chosen to allow his staff to run the business and does not wish to devote most of his resources to comics. If Pearlman chose to exert his power, he could easily be the most powerful man in comics. In other words, the definition of power, in this context, has to do with those who are actually exerting it.

On the other hand, there are many people who through their vision, ideas, or activities have a great influence on the industry. But if they can be ignored, at any particular time, they are not included on the list. However, there are included in this list those who, while sometimes not having as many financial resources as others have, through the force of their personalities and other factors, so leveraged themselves that they can effect change in the industry. In any corporation, or business, there are two sources of power. One is official, and the other is actual. Sometimes the two come together, sometimes not. The intent of this list has been to search out the sources of actual power.

1) **STEVE GEPPI,** as head of Diamond, the largest distributorship, which controls about 42 percent of the market, wields enormous power. He can make or break a publisher by deciding whether or not to put a book in his catalog, and how it should be classified. If you're a small press publisher and he decides not to carry your book, he's pretty much decided you are out of business. Moreover, Geppi does not hesitate to use this power. He's put himself in the line of fire by being quite vocal about certain titles he has not wanted to distribute. He's a man of conservative tastes, and many in the industry are concerned that they not be associated with a book that might offend him.

On the positive side, if he wants something for the marketplace, publishers must lend him a very serious ear. Geppi's position as number one distributor is not an accidental one. He has assembled an excellent management team, vigorously promotes comics, and has aggressively expanded the service area of the business.

2) **MILTON GRIEPP AND JOHN DAVIS,** president and chairman, respectively of Capital City Distribution, are, in a sense, "joined at the hip" professionally. They project themselves as a single entity, are generally regarded as an inseparable team, so are treated that way in this listing. As Diamond's closest competitor, Griepp/Davis distinguish themselves from Geppi in that they simply distribute but do not sit in judgement of comics and, unlike Geppi, they are pure distributors, and don't also run their own retail outlets.

But Capital City, like Diamond has an excellent management team and, by opening new markets, educating retailers, and providing a variety of trade shows have helped set industry standards. Griepp/Davis are also in the forefront of pioneering computer technology to move the industry forward, organized the first industry roundtable last November in Chicago, and publish one of the best monthly tradepublications, *Internal Correspondence*.

3) **TERRY STEWART,** as the director of editorial policy at Marvel Comics, the largest publisher in the field, is in a position of considerable power. He tries to walk a fine line between the stockholders, readers, and just about everybody in the industry inbetween to keep them happy, and does a pretty good job doing so. Stewart, who has tremendous respect and affection for comics in general and Marvel in particular, zealously believes in the product he makes, and has been an active supporter of a wide variety of programs beneficial to the industry. He has an open door policy, and whenever complaints or criticisms are raised, is quick to act on them. He's earned a reputation for being as fair and even handed as anybody in his position could possibly be.

4) **PAUL LEVITZ,** a vice president at DC Comics has the unique background of getting a business degree in college and coming up through the comic ranks as a writer. It's been said that if you want approval, you go to the publisher, Jeanette Kahn, but if you want things done, you go to Levitz, who has the functional power over both the business and editor aisle. He's the man who approved of Superman dying, and then brought him back to life. Once he sinks his teeth into something he won't let go, not only until it's done, but until it's done right. At every function, which is taking place to benefit comics, Levitz is there, with support, and often with an open checkbook.

5) **ROB LIEFELD,** and his colleagues, Todd McFarlane and Jim Lee, by breaking off from Marvel and creating their own company, Image, have forever changed the relationship between publisher and creator, to the advantage of the creator. They have succeeded in doing what no one else has done, send a genuine chill of fear through Marvel and DC that whenever they start developing hot new talent, Image will seduce this talent away with huge pay raises that the more staid comic makers can't match. Image has also been able to cash in on the spectacular frenzy ram-

paging through the direct market. Liefeld produces the most Image product and is therefore the best selling artist in the group. He's also eager and willing to play the Hollywood game and is very powerful in making Hollywood deals along with the resulting promotional artifacts, toys, cards, games, etc

6) **TODD MCFARLANE,** as contrasted to Liefeld, the biggest, craziest idea machine, is more focused, both in terms of his creations and how he wields power Retailers wait for McFarlane to do something, for his books are complete best sellers. His creation, *Spawn*, is the number one regularly produced ongoing series in the country, and he invites other artists and writers to work with him, thereby giving them that much wider of an audience. Image in general, but McFarlane in particular has the entire distribution chain trembling in its boots because he is saying that if you don't do it our way, we'll start our own distribution company

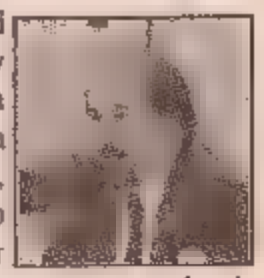
7) **GAREB SHAMUS** was the classic outsider, the new kid on the block who proved that with a big imagination and a lot of hard work he could tell the old timers in the industry that they didn't know everything and that the potential of the industry was much bigger than anybody thought. Like the namesake of his magazine, *Wizard*, he created something from nothing and dramatically increased the size of the comic magazine and price guide market. The biggest mistake you can make about Shamus is to sell his power short.

8) **GARY COLABUONO,** CEO of Chicago's Moondog's retail chain, is changing the balance of power among publishers, distributors, and retailers. Traditionally, the retailer in this industry has been told that his central role is to simply pay his bills on time. Unlike other industries, where publisher and distributor share some of the risk for unsold goods, the comic retailer bears it all himself Colabuono is changing all that Through putting together the Direct Line Group (DLG) coalition of retailers, he has put into action his philosophy that it is the retailer, not the publisher or distributor who is the central link between creator and consumer.

Distributors fear DLG will form its own distribution cooperative and publishers fear that DLG will buy direct and set its own terms. Colabuono has also been a leader in mainstreaming retail sales by opening stores in closed malls, has had great success in selling licensed promotional goods with comics, is one of the largest sellers of comic book storage products and runs the Chicago Comicon.

9) **STEVE MASSARSKY** is the publisher of Valiant Comics, the biggest independent success story after Image. After the power play which saw his partner, Jim Shooter, booted, the company was in the position of easily going down the tubes. But Massarsky's quick thinking and hard work turned the company around. Massarsky comes from the record business as a promoter and manager of talents, and treats the comics business very similarly, thereby bringing in a new way of drawing attention and generating publicity for his line in particular and comics in general. Massarsky formed the Valiant traveling art tour, traveling from state to state and store to store, and in this summer's Deathmate tour, has a bus full of creators traveling from store to store from New Orleans to the Chicago Comicon

10) **MIKE RAUB,** who owns the Connecticut-based retail chain, Dream Factory, has the dream of expanding his operation to over 100 stores in the next couple of years, and he has the drive, savvy, and financial backing to get it done. Many in the industry feel that comics have gone as far as they can in milking the direct market and that there has to be a blend between the direct market and mass market, and chain stores are the way to do it. Raub is moving in this direction far faster than anyone else. Raub has a Blockbuster Video approach to comics, with a promotional emphasis on the top sellers He is also the first retailer involved in a public stock offering to open new comic book stores.



11) **SCOTT ROSENBERG,** the president of Malibu, originally handled the production, distribution, and marketing for Image. This generated so much money for Malibu that Image took those functions back from Malibu and does them itself. Partially on the coattails of Image and partially on his own two legs, Rosenberg has amassed a tremendous amount of capital with which to unleash new lines. Until just two years ago Malibu was just another independent comic company, but

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Rosenberg has come out with both guns blazing, has hugely increased their market share, and is letting it be known that he is a power to be reckoned with.

12) **CHUCK ROZANSKI** is a retailer who has turned his Mile High Comics in Denver into the biggest comic book store in the country, a kind of Price Club of comics. He also runs one of the largest mail order businesses, and is noted for his Mile High Comics Golden Age collection, a huge number of comics he acquired in mint condition, and which are ultraprized by collectors. Rozanski is a politically motivated, fiercely independent, and highly motivated retailer who has a wealth of experience, both within and outside of the comic book business. The monthly magazine, called *N.I.C.E. News*, that he publishes for his subscription service customers is read by virtually everybody in the industry.

13) **BILL LIEBOWITZ** is the Barnum and Bailey of comics, the ultimate promoter of the comic book form to the mainstream. His Golden Apple retail outlet on Melrose Avenue is considered one of the happening places in Los Angeles. He uses this cutting-edge establishment for flamboyant promotions, and it's not unusual for him to have 1,000–2,000 people show up for a book signing or cocktail party. He is extremely savvy with the media, appears on TV more than any other comic retailer, and is the focal point for any West Coast comic promotion.

14) **NEIL GAIMAN** is the most powerful and respected writer in the business. He is regarded as a writer who can sell any book, is loved by the critics and the fans. His sales record is good and getting better and he's also gaining success in both the literary world and Hollywood. Gaiman has proved people will follow writers and not simply illustrators, and has shown, once and for all, with the intelligence and sophistication he brings to his work, that comic books are not just for kids. He's been a powerful factor in broadening the appeal from hardcore collectors to the mainstream, and works closely with retailers to bring this about.

15) **JIM SHOOTER** is the phoenix rising of the comic book industry, achieving success, being shot down in defeat, then rising triumphantly again in a new incarnation. He took over as editor in-chief at Marvel at a time that company was floundering editorially, got everything together, but put a few noses out of joint in the process, and got fired. He then created the editorial vision of Valiant and guided that line from nonexistence to where it became a force in the marketplace. In lieu of the typical bells and whistles that other comic book makers depended upon, he concentrated on solid storytelling and solid characters to build up a base of readers who are interested in comics not because they are hot but because they want to read them.

He responded to being fired from Valiant by forming another comic book company, appropriately named, Defiant. With the image of what he created at Valiant still fresh in people's minds, Shooter has a large ground swell of support and people are keeping a close eye on his new venture. Shooter is a tall man, in more ways than one, and through the sheer force of his personality, makes things happen.

16) **DAVID SIM** is the creator of *Cerebus*, the oldest continuously produced creator published book. He has stretched the boundaries of the form with his 300-issue story, intricately plotted from start to finish, called the Sistine Chapel of comics. Sim is very political and has been a powerful influence in encouraging other creators to stop being cogs in company machines and to self-publish and own the work they create. As a strong proponent of free speech, he's done much to still censorship fears and labeling and keep the business as unsupervised as possible.

Sim is also very influential with retailers, making sure they include the diversity of small press, alternative and independent publishers, and showing them how to market same.

17) **MIKE RICHARDSON** founded Dark Horse on the basis of creator ownership and artists' rights and made a big splash, allowing him to elicit a high quality artist commitment

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He's moved into more commercial ventures such as *Alien* and *Predator*. Critics say he has compromised his artistic vision and is not big enough to compete with the commercial big boys. But, while it's true he has lost some market share, his supporters say his licensed properties were chosen because they were good properties and not simply to pay the bills. This new material has led to crossovers, such as *Aliens vs. Predator*, and *Robocop vs. Terminator*, which he is further extending into his new arena as film producer Richardson is also fighting back with his new Comics' Greatest World, 16-issues published once a week in the superhero genre, with a new and controversial format of 16 pages at $1 per book. Richardson has shown consistent leadership as Portland, Oregon's most successful retailer

18) **JIM HANLEY** is a Manhattan hi-end retailer, who, through forming the grass roots organization, Comic Book Retailers International, has been instrumental in elevating the standards of comic book retailers and helping them become more professional. Hanley is a masterful promoter, and one of the most aggressive in pushing titles

Any kind of major tour or promotion will most likely have the Jim Hanley's Universe stores in the middle of it. Hanley has made a concerted effort to extend comics from the fan boy mentality to the general public He's the only comic book retailer to regularly set up at such mass marketing functions as New York is Book Country, which is but another indicator of his dedication to give comic books maximum exposure.

19) **DON AND MAGGIE THOMPSON**, the husband and wife team, are another pair that are "joined at the hip" professionally As editors of the industry newspaper, *Comic Buyers Guide*, they can provide a tremendous leg up for anyone trying to push a project or start up a company. On the other hand, if you don't get coverage in *CBG*, you have a major problem. The Thompsons are extremely knowledgeable about the history of comics and the industry as a whole, and are major shapers of public opinion.

20) **BUDDY SAUNDERS**, as the CEO of Loan Star Comics in Dallas, a retail outlet which will grow from eight to 24 stores in the next two years, has been an outspoken proponent of family values in comics. He has been sometimes misunderstood in that he is not for censorship of sex or violence in adult comics, but he does passionately believe that these elements should not be directed toward children, and that families should be able to look to wholesome messages in comics.

As one of the country's fastest growing retailers, he is determined to exert his power in removing the pervasive dark underside from children's comics and replacing same with his more uplifting approach Given the conservative nature of much of the country and the spreading of comics into the mainstream, there is reason to believe his philosophies and strategies will be copied and that his voice will grow ever increasingly powerful.

Special thanks for the following sources who helped provide the background research for this article. Gary Colabuono, CEO Moondog's, Inc.; Peter David, writer of stuff; Jackie Estrada, administrator of the Will Eisner Comic Book awards; Andy Mangels, writer/editor, David Scroggy, Director, Comic Book Expo.

Special thanks to Capital City Distribution for providing us with some of the photos used in this article.

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JIM LEE

BY STEVE FRITZ

MY FIRST PHYSICAL ENCOUNTER with Jim Lee was at a Great Eastern Convention. It was a Sunday morning and he hadn't slept much the previous Saturday evening. It wasn't that he decided to enjoy a night of weekend carousing in the heart of Sin City, but after the previous day of signing autographs for a ton of comic fans, he decided to autograph all 2,500 SkyBox X-Men 1 cards that were handed to him that morning. The SkyBox rep was duly impressed. He hadn't expected to get all the cards signed within 24 hours. Lee massaged his writing wrist the entire time we talked.

That and further phone conversations brought out the following about the man: not only was he a dedicated artist,but an ambitious entrepreneur and a workaholic. He's also the quietest of the big three at Image. After all, while the same traits can be found in Todd McFarlane, Lee is the one least likely to employ bombast. He lets his own work and the work of his studio, Homage, do most of the talking. But if you can corner him, he is articulate.

"In grade school and high school I was a pretty avid comic collector," he said that day in the hotel room. "Not to the same degree as kids today. I didn't put them in plastic bags and all that."

WILDC.A.T.S. #1

When it came to the comics he did like as a kid though, it was Marvel. "The important thing about [the] Marvel heroes was they were never comfortable with their powers. They were ostracized by society. Teenagers, who were just beginning to feel the first flashes of adulthood, could relate to these characters more readily than Superman, who was always comfortable with himself. About the only comic I was truly loyal to was the *X-Men*. It used to drive me crazy as a kid to go to my 7-Eleven and find out that they were missing an issue."

It should be recounted though that Lee's first ambition was not to be a comic artist. Instead, he went to college on the East Coast to study medicine. He recalls that during his senior year, he had fulfilled most of his core studies, and a friend recommended that he take an artist course offered at his university as a way to fill his credits toward his degree. Being a medical student meant he had a pretty pat grasp of physical anatomy. His art teacher soon made him one of his star students.

After graduation, Lee was contemplating medical school when another friend dared him to go to a comic convention and show off his now bursting portfolio. Being an X-fan, Lee went to the convention and showed his stuff off at the Marvel booth. Whoever that uncredited person was on the other side of the table should have gotten a bonus. That person scanned Lee's work and automatically offered him a shot to do *Alpha Flight*. Lee went on to *Punisher* and *Wolverine* from there, getting better and better and impressing both the higher ups at Marvel and the fan community. Then Marvel decided to offer Lee the plum job of *X-Men #1*. Comic history was made when the book sold 8 million copies.

You'd think that Lee would be happy as the artist behind the biggest selling book of all time, but that was not the case. Marvel cohort McFarlane didn't like that the artists at Marvel had very little creative control over the characters. He also didn't like the fact that the artists were frozen out of royalties from licensing. He told Lee and Rob Liefeld and they agreed with him. From there the three met up with other artists and Dave Olbrich of Malibu Comics. Lee was again involved in the making of history when Image Comics was formed, with Malibu as the first publisher and distributor.

"What we were trying to do was similar to First Artists," Lee said during Image's launch, "which was a group of actors and directors, such as Dustin Hoffman and Barbra Streisand, who wanted creative control over what they did. Actually, what I think we did is of interest to the general media. We are working on ideas that could draw their attention. The thing is we don't really have a marketing plan. All this is serendipity. It just happens."

There was talk of Image becoming the predominant force in the comic world. Lee took that with a grain of salt.

"I think it would be a little presumptuous for us to say so," he said. "I think competition is good. What I ultimately think will happen because of Image is improvement for freelancers. As for improving the business, that depends on whether we bring in new customers. Right now, comics are catering to a very small percentage of the American public. We've been fortunate in that we're getting a lot of media attention, so hopefully that will bring in new readers. Right now, I think the real explosion has been in the number of titles being released per year."

"The comic industry had a pretty phenomenal growth in a recession," he adds, "but I don't think I see us entering the picture as creating an explosion. It's a public perception problem, convincing them comics are a real cool thing to read. That's what will cause the explosion. I think the strength of our own lines will come from the regular readers. We will be trying to get as much publicity as possible, and that will bring in new readers, but we're going to do all we can to satisfy the traditional comic readers as well."

Image did have an exceedingly strong start for its first

year of existence, but serendipity only lasts so long. There was one key thing that those trailblazing artists forgot about when it came to the traditional reader: they like their comic books every month, like clockwork. Todd McFarlane was the only artist whose books came out in a timely manner. While Lee's *WildC.A.T.S.* books are very successful, they are late more often than not. Whatever the reason, Lee's rep as an artist has not suffered from this. Talk to any comic retailer and they'll all tell you that unlike other Image artists, they'll always take a Jim Lee-done book.

Titles that have his moniker attached to them not only include *WildC.A.T.S.* now, but *Stormwatch, Darker Image* and *Deathblow*. You can say he's really busy. In fact, he's so busy that he now does most of his conversations through a Homage Studio newsletter, which also includes pieces on Marc Silvestri, Scott Clark, Brett Booth and Jae Lee.

"You're telling me!" he exclaims in the newsletter. "I'm up to my ears in projects, but I've never been so jazzed about my work. The studio is humming these days, it's a real hotbed of creativity. We're constantly talking about new storylines, concepts and ways to improve the Image line."

"*Deathblow* essentially takes the character we introduced in *Darker Image* and puts him into a larger, more involved story. It also features the adventures of the Cybernary, which is drawn by Image rookie Nick Manabat. Brandon Choi and I are co-writing it and I'm pencilling and inking the series. Joe Chiodo and Mike Heisler are providing their prodigious talents as colorist and letterer, respectively.

"He's [Deathblow] done a lot of dirty work for the United States government, all of which is clandestine in nature. Assassinations, infiltrations, abductions, counter espionage—all that stuff. Now he seeks redemption for his sins when it becomes apparent in *Deathblow #1* that he has a terminal disease and very little time to live."

Initial reaction to *Deathblow* has been mixed.

"It's not that the book is bad," says Theo Healy, who deals in comics in New York. "It's just that it isn't flying off the shelves these days. Still, the book is doing better than Marvel's *Quasar*, that's for sure.

"If there's a problem right now with Image, it is that they're doing too many books in an oversaturated market," another dealer added. "The big guys like Lee, Liefeld and McFarlane will always sell books, but the new artists are going to suffer."

When asked about how *Deathblow* has been doing, the dealer said well, and he would continue to order more books with Lee's name attached to it.

"I think if you have a good book, people will buy it," says Lee. "It can't help but succeed."

It seems that no matter what people have said about Lee's books, no one denies that they are good. It will be interesting now to see if he and Homage can keep that string going through the future. CBC

DEATHBLOW

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Mutant Popularity

What makes these characters so appealing?

By Mike Schwartz

Just what makes Marvel's mighty mutants so popular? What characteristics set them apart from other characters, keeping readers continuously enthralled and enchanted enough to make sure that their mutant titles are always on their "buy" list every single week? These questions and many others will be answered and thoroughly investigated as we try to fathom why these genetic misfits are so dearly loved by comic fans around the world.

First off, we must understand exactly what a "mutant" is. According to *Webster's Dictionary* it is: "a relatively permanent change in hereditary material involving either a physical change in chromosome relations or a biochemical change in the codes that make up the genes." In Marvel terminology the word mutant is applied to people having an extra gene in their genetic structure called an "X-factor." This X-factor is dormant within the body until the person reaches puberty, at this time the person in question exhibits paranormal abilities that go far beyond that of a normal human being. These abilities can range from a variety of superhuman powers, such as the control of the elements, heat vision, superhuman strength, mental and psionic powers mutating the body into physical deformities and a myriad of others.

A person who is a mutant may have parents or siblings that are normal, but the mutants own offspring will always be a candidate for receiving an X factor within their genetic structure.

Although most of the time the X factor gene is random, it can be acquired through artificial means and then passed on to one's offspring. A good example of this process is Reed Richards (a.k.a Mister Fantastic), Susan Richards (a.k.a. The Invisible Woman), and their son Franklin Richards. When Reed and Susan were first bombarded with radiation, on the day they became a part of the Fantastic Four, not only did they gain superhuman powers, but both of their bodies genetic structures and metabolisms underwent extreme mutation. Therefore, when Susan Richards became pregnant with Franklin, she passed on to him the same genetic anomaly that was within her genetic structure. When Franklin was born it was safe to bet that he would eventually develop into a mutant, which he most certainly did!

Now that we have a stronger grasp as to what a mutant is, we can finally answer the issue at hand. Why are mutants so popular?

Well, the most obvious answer to this is that the mutants of the Marvel Universe share an unfathomable similarity to the minority groups of the real world, the people of the Marvel Universe fear that which they cannot comprehend. Whether it is a person with superhuman powers or just a person with a different skin color, most people would act in a manner of antipathy and hatred of something that is unknown to them and that is different from them.

When people read the mutant titles of the Marvel Universe they can relate to the discrimination that they are reading about because people everywhere have felt the pain of racial prejudice at one time or another. The only difference between these comic character's lives and the lives of real people is that the mutants experience racial apathy because they have powers which set them apart from the rest of humanity, whereas real people experience prejudice because of their skin color or their religion.

The history of mutants holds a special affinity and attraction to people because, just like in the real world, we have seen how people have gained rights as human beings and the right to practice their religion, so too, people have enjoyed how slowly but surely mutants have gained their rights in the comics.

Another reason why people enjoy mutants is because of the interesting twist on racism they have within their world. In our world whenever racism reared its ugly head its whole drive was that the people who were victims of this were viewed as inferior and weak, this is just the opposite of mutants in the Marvel Universe. Mutants are dubbed as "Homosuperior", higher on the genetic totem pole as compared to that of normal Homosapiens. Although more powerful than regular people, mutants are the ones who are continuously hounded because it is believed that one day their kind would dominate the earth. As more and more of them are born, normal people fear that one day they will be beneath the heel of the mutant and will be the weaker race. Therefore, there are anti-mutant sentiments within the Marvel Universe that dictate that normal people should eradicate mutants today, so that in the future, they will not develop into a possible threat.

Another characteristic that makes people love mutants so much, and, that is almost unique comparative to other superheroes and villains, is the aura of mystery behind them. Almost all of the more popular mutant characters are characters that have very little background that a reader can draw upon. When a person is reading about these mystery men and women it is very hard to stop once you have been caught up in the process of revealing the characters whole sense of self, where he or she's been, and what will be in store for the character in the future. Wolverine is the best example of this kind of mystery. Making his first appearance in the pages of the *Incredible Hulk*, he has, for many years, only been known as

Logan; a mutant that has the ability to heal his body at an abnormally high rate, together with an artificially placed adamantium skeleton and clawed hand protrusions. Wolverine's past has been shrouded in mystery, a mystery that the character himself doesn't even know. But this has somewhat changed in recent years.

Within the past couple of years we have been exposed to some of the most fascinating aspects of Wolverine's history that topples all the information we've learned about him since his first appearance. This information includes his working for the CIA back in the 1960's with his former partner, now archenemy, Sabretooth! Other information garnered as of late is Wolverine's possible relation to Sabretooth; his first true love, Silver Fox, and how she was murdered by Sabretooth; revelations that Wolverine is well over a hundred years old, the discovery of some of the people who made him Weapon X and how they managed to pump adamantium into his skeleton. We've also discovered that he was the first in a series, which also included Sabretooth, to be used as a "Weapon"; the discovery that most of the memories that Wolverine thought were real and had actually experienced were in fact memory implants, planted by the very same people that turned him into Weapon X; and his past relationships with characters such as Captain America, Black Widow, Omega Red, and Apocalypse to name just a few.

Now if you ask me why exactly are Marvel's mighty merry mystery mutants the most popular kids on the block, it is because fans can have fun drawing up various origins and piecing together various clues about them (like a certain Dark Knight detective). When fans can get together and talk about how Sabretooth may or may not be Wolverine's father, and pool their combined knowledge about them, it makes the characters in question a lot more likable than the rest because of the analyses and possible hypotheses that fans can make up as more revelations are unearthed.

Between the mystery and mystique that most of the popular mutants display and their amazing similarity to the racial strife that is happening in our society today, it is no wonder why Marvel's mutants reign supreme.

I guess this is one way all comic fans, no matter of race or religion, can be together and united in their enjoyment and continual debates about who is the best mutant of all!

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Understanding Scott McCloud

BY STEVEN DARNALL

FOR THE LAST DECADE, Scott McCloud has devoted most of his energies to two projects: writing and drawing the utterly charming adventures of Zot!, and collecting and collating the data and personal observations that make up his new book, Understanding Comics. *Presenting his theories in comics form, McCloud presents a compelling argument that comics—based on his persuasive definition of what they are—predate the birth of Superman by about 3,000 years. By providing a deep historical context, it's easy to believe McCloud when he insists that comics are a legitimate artform.*

CBC: You point out in your book that "comics" date back much farther than the birth of Marvel, or even the birth of The Yellow Kid. What constitutes a comic, by your definition, and given that, what's the earliest one we know of?

SCOTT: I define comics as "sequential art." I think that's the most exciting definition, and that's the one that can eliminate all the distractions of genre and companies and characters and all that. And if you look at comics as just sequential art, you can find comics going all the way back to 1300 B.C. and probably beyond. If you look at those ancient Egyptian comics, you realize that, apart from the fact they weren't printed on paper but pasted on walls, there really isn't much difference

CBC: Does the "sequential art" *have* to tell a story for it to be comics?

SCOTT: I don't think so. I know there are some who would disagree with that, but I don't think that's automatically necessary. I think most comics will probably always tell some form of story, but here we get into not only the definition of comics, but the definition of a story. That one could keep us here all day!

CBC: One could argue that if you put 36 images together—*whatever* they were—they would tell a story, even if it were a William S Burroughs-style cut-and-paste story

SCOTT: They would suggest a story, because that's the way human beings are oriented. We can't help but assign values and personalities to inanimate objects. It's just the way our minds are wired

CBC: In terms of comics at their most abstract, maybe we should talk about Matt (*Cynicalman*) Feazell's influence, both on you and on this project.

SCOTT: Matt was an inspiration in the sense that by only drawing with stick figures, he showed me just how far one could go in a particular direction, and by showing me that extreme, I was able to think in terms of the whole, big picture, because he had abstracted his art all the way down to the bare minimum. Then as I got to know other artists like Larry Marder and Mary Fleener, who were abstract and minimal, but also moving up towards the picture plane, towards what we usually think of as abstraction, where all resemblance starts to fall away, that helped to put borders around the entire universe of comics art. So Matt was very important for that.

CBC: You've been in the comics business for almost a decade, and you're no stranger to the hassles, personal and corporate, that accompany it

SCOTT: I'm certainly familiar with it, although I've been very lucky I've somehow made it through comics without being royally screwed like some of my friends have.

CBC: Well, that's inspiring in and

of itself (laughter). Even so, a lot of folks *do* get screwed royally, and it's fairly common knowledge. Given all that, what do you suppose makes comics so attractive to artists and writers—as a means of storytelling, or as a means of expression?

SCOTT: I think one of the things comics offer that other media doesn't offer would be control. If you have a vision for a story, making a film can be very impractical. You have to collaborate with dozens, or hundreds of people, you need huge amounts of money and you need to take a very long time. In comics, you can just hit the drawing board and go, and get it done much quicker, much simpler and with much more control over the final product. This is true to a degree with books, but if you are interested in imagery and in creating a particular world, then you have to collaborate

with the reader to a much greater degree. You're an equal partner with the reader's imagination. For those of us who think visually, comics are just a *perfect* medium to work in.

CBC: The common plight of a writer is to look at the finished product and immediately say, "Oh, I wish I'd done this differently!" Looking back at the finished book, is there anything you wish you could change, or improve upon?

SCOTT: There are a couple of technical errors that gnaw at me, but unlike most issues of *Zot!* I'm probably more satisfied with this than anything I've done in the past, and the major reason is mistakes in this particular book aren't as important to me. If I have made mistakes—and I'm sure I have—that's alright, because history will correct it. The purpose of this book is to start a debate between comic artists and critics and readers as to the nature of comics, and I don't have to be right in order to accomplish my goal.

(Special thanks to Moondog's Comics, and to Larry Marder, Nexus of Comic Book Realities.)

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THE MARVELOUS MUTANT STATUS REPORT

BY CHRIS GOLDEN

IT'S DONE, AT LEAST for the moment. Something I have been craving for years. But as the old saying goes, if you want something done ... you know the rest. One of the problems with Marvel's ever-growing universe is that many of us, including the folks at Marvel, seem to lose track of characters, even to forget them entirely.

Others of us, however, are forever wondering what happened to Albert and Elsie Dee, Belasco and Bloodsport. We don't just want to know, we NEED to know. At least, it would be nice to confirm that the characters still exist, that they're out there, and that someday, they might return.

So here, in alphabetical order, is every major character in the history of Marvel's mutants. Of course, there may be some I have overlooked, and please feel free to send in your own additions to the list, not to mention pointing out any mistakes (which I am sure you will do). Also, note that some of the earliest, one shot sixties' villains who have not appeared since that time are not on the list and neither are family members, unless they have played an important, specific and active role in the unfolding story of the X-Men, etc.

• ADVERSARY, THE—Ancient, sorcerous being whose attack on Earth was thwarted only by the X-Men sacrificing their lives (they were resurrected by Roma). Dimensional whereabouts unknown.

• AHAB—Mutant master of the "hounds" from Rachel Summers' future. Hounds hunted down renegade mutants for the new world order established by the Sentinels in that future. Came back in time to destroy Rachel. Assumed to be back in his own time.

• ALBERT—Sentient android version of Wolverine created by Donald Pierce's "Body Shop" and rewired by Elsie Dee. Current whereabouts unknown.

• ALCHEMY—British child mutant whose touch transmutes matter into certain metals, including gold. Recently appeared in *Excalibur*

• AMPHIBIUS—Savage Land mutate. Recently seen in *Wolverine*

• APOCALYPSE—Apparently ageless manipulator of mutantkind and master of time. Implication that he may have raised Stryfe. Last seen near death during "X-Cutioner's Song."

• ARCADE—Insane assassin who uses games to kill. Recently appeared in *Spider-Man*.

• ARCHANGEL—Warren Worthington III. Once just "Angel," one of the first X-Men, Apocalypse twisted him into his current state. Current member of X-Men.

• ARCLIGHT—Former Marauder. Current member of Femizons.

• ASKANI—Apparently a future time child of Cyclops who returned to our time to rescue baby Nathan from a virus which would have killed him. Apparently raised Cable, who is referred to as Askani'son. Last seen when taking baby Nathan into the future in *X-Factor*

• AVALANCHE—Former member of Freedom Force. Deceased.

• BANSHEE—Sean Cassidy. Former Interpol agent and member of X-Men. Father of Siryn. Brother of Black Tom Cassidy. Tapped by Xavier to be teacher and leader at new Massachusetts Academy, a school for mutants, in a new series called *Generation X*.

• BARBARUS—Savage Land mutate. Recently seen in *Wolverine*.

• BARRAGE—Current member of Dark Riders.

• BEAST—Henry McCoy, one of the first X-Men. Former member of Avengers. Current member of X Men. World renowned chemist.

• BEEF—Former member of Hellions. Deceased.

• BELASCO—Former ruler of mysterious "limbo" dimension. Current ruler of the Cat People. Recently appeared in *Punisher*

• BELLADONNA—Gambit's former wife. Deceased.

• BEVATRON—Former member of Hellions. Deceased.

• BINARY—Carol Danvers, former Ms. Marvel, former Starjammer. Recently appeared in *Avengers*.

• BISHOP—Came back in time to our present while in pursuit of Trevor Fitzroy. Current member of X-Men.

• BLAZE, SIENA—Current member of Upstarts. Able to disrupt Earth's electromagnetic field.

• BLOB—One of the X-Men's earliest enemies. Former member of Freedom Force. Former and current member of Brotherhood of Evil Mutants.

• BLOCKBUSTER—Former member of Marauders. Whereabouts unknown.

• BLOODSPORT—Mercenary assassin based in Madripoor.

• BOAK—One of Cable's Clan Chosen in the far future, a bio-organic synthetic being.

• BODY BAG—Member of Technet who encases enemies in transparent, narcotic membrane which allows them to be controlled.

• BONEBREAKER—Former member of Reavers. Deceased.

• BOOMER—Tabitha Smith. Former member of New Mutants. Current member of X-Force. Romantic interest in Cannonball.

• BRADDOCK, JAMIE—Insane brother of Psylocke and Captain Britain whose mutant psi abilities can reshape reality. Recently seen in *Excalibur*

• BRAINCHILD—Savage Land mutate. Recently seen in *Wolverine*

• BRIDGE, GEORGE WASHINGTON—S.H.I.E.L.D. operative. Former member of Six Pack with vendetta against Cable. Recently seen in *X-Force*

• BROOD—Savage space aliens whose eggs can turn humans into Brood like themselves. Last seen in New Orleans battling X-Men & Ghost Rider

• BUCKMAN, EDWARD—Former White King of Hellfire Club. Deceased.

• CABLE—Former leader of New Mutants, founder of X-Force. Time traveling mutant returning from future with Kane to reform Six Pack. Believed to be a clone of Nathan Summers. Called Askani'son

• CALIBAN—Former Morlock made into Apocalypse's hound and now in the service of Stryfe. Last seen during "X-Cutioner's Song."

• CANNONBALL—Samuel Guthrie. Former member of New Mutants. The youngest of the Highlords, or Externals, and the current leader of X-Force.

• CAPTAIN BRITAIN—Brian Braddock. Current member of Excalibur. Brother to Psylocke and to Jamie Braddock. Powers recently returned to full force by Roma.

• CASSIDY, BLACK TOM—Brother of Banshee, uncle of Siryn, most frequently linked with Juggernaut. Believed to be working for Mr. Tolliver

• CATSEYE—Former member of Hellions. Deceased.

• CERISE—Extradimensional being with potential romantic involvement with Nightcrawler. Current member of Excalibur

• CHANGELING—Former member of X-Men who masqueraded as Professor X and was killed, leading X-Men to believe Xavier had died. Deceased.

• CHENEY, LILA—Infinitely powerful mutant teleporter and Earth rock star. Former paramour of Cannonball. Recently appeared in *X-Force*

• CHINA DOLL—Member of Technet whose powers shrink and paralyze her enemies.

• CH'OD—Current member of Starjammers. Usually seen with Cr'eee.

• COLE—Former Hellfire Club agent, former Reaver. Deceased.

• COLLINS, RUSTY—Former X-Factor trainee, former X-Terminator. Romantically involved with Skids. Believed to be current member of Mutant Liberation Front.

• COLOSSUS—Peter Rasputin. Long-suffering brother of Mikhail and Illyana (Magik) Rasputin. Current member of X-Men.

• COOPER, VALERIE—Government liaison to X-Factor.

• CORBEAU, PETER—Scientist/associate of X-Men. Whereabouts unknown.

• CORSAIR—Christopher Summers. Father of Cyclops and Havok, grandfather of Nathan Christopher Summers, Rachel Summers and possibly Askani. Current leader of Starjammers.

• CORSI, TOM—Former Xavier operative. Possibly killed in battle with Acolytes.

• CORTEZ, FABIAN—Current leader of Acolytes and member of Upstarts.

• COUNT NEFARIA—Caused death of Thunderbird. Deceased.

• COY, GENERAL NGUYEN NGOC—Base of operations, Madripoor. Whereabouts unknown. Uncle of former New Mutant, Karma.

• CREED, GRAYDON—Current member, and the only human member, of Upstarts. Son of Sabretooth.

• CR'EEE—Current member of Starjammers. Usually seen with Ch'od.

• CRIMSON—Vampire creature after Archangel's life. Last seen in *X Factor*

• CRIMSON COMMANDO—Former member of Freedom Force. Possibly deceased.

• CRULE—External assassin. Former Highlord. Helped X-Force learn about Gideon and Saul.

• CYBER—Long term enemy of Wolverine's. Last seen in *X-Factor*. Whereabouts unknown.

• CYCLOPS—Scott Summers. One of founding members of X-Men. Son of Corsair, brother to Havok, father of Nathan Christopher Summers, Rachel Summers, and possibly Askani. Was married to Madelyne "Goblyn Queen" Pryor. Long term paramour of Jean Grey. Field leader of X-Men.

• CYPHER—Former member of New Mutants. Deceased.

• DA COSTA, EMMANUEL—Former White Rook of Hellfire Club. Father of Sunspot. Deceased.

• DAWNSILK—Member of Clan Chosen in Cable's future. Brain functions disrupted by Tyler, Cable's son.

Continued Next Month

Golden Age Extra

Real Crime Comics

BY JAMES CHAMBERS

WHILE MANY COMIC BOOKS published in the Golden Age were essentially crime comics, a unique genre of 'real crime' oriented comics attained a great deal of popularity in the late Forties. Superheroes certainly fought crime on the streets, in the sky and in Europe and Japan, and even science-fiction and jungle comics had villains suited to the special crimes of those genres, but these revolved around fantastic adventures and amazing feats somewhere beyond the range of everyday life. They were stories about justice and fighting for the right, and the good guys almost always won in the end. 'Real crime' comics eschewed this slant toward the spectacular in favor of telling the trim tales of real men and women whose lives were ruined by crime. The central theme of 'real crime' comics was the inevitable doom awaiting anyone foolish or greedy enough to live their life on the wrong side of the law.

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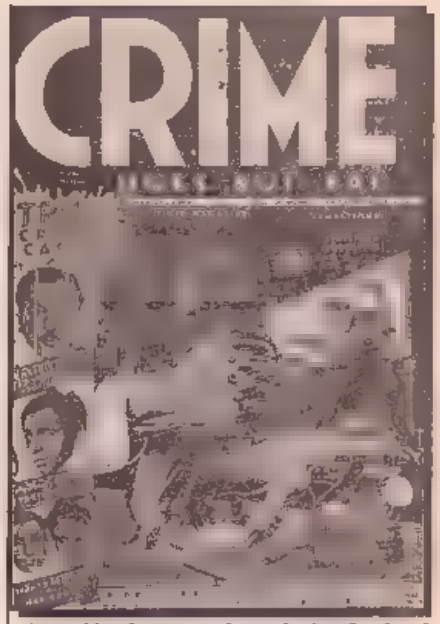
Although one of the strongest and most fascinating genres of the Golden Age, 'real crime' titles have remained largely overlooked. Though their popularity peaked in the late Forties, their roots can be traced at least as far back as 1937 and *Detective Comics*, the most obvious precursor to the crime comics that flourished a decade later *Detective Comics* revolved around the theme of uncovering and punishing crime, and, until the appearance of Batman, dealt mostly with the exploits of ordinary men such as Slam Bradley, Speed Saunders, and Cosmo, the Phantom of Disguise. They emulated the self-assured good guy mold that had been proven successful in radio programs such as *Gangbusters* and *The Shadow*, and pulp magazines such as *Black Book Detective Magazine*, *The Shadow Magazine* and *The Whisperer*.

Everything changed in 1942 when the greatest of the 'real crime' comics made its debut and showcased a new, sordid atmosphere that would be adopted by many of the crime comics that followed. *Crime Does Not Pay #22* (rather than add a new comic book to his line, Magazine House publisher Lev Gleason simply changed the name of *Silver Streak Comics* and continued the numbering) featured the editorial wizardry of multi-talented Charles Biro and Bob Wood, and spotlighted stories based on true criminal events. Murderers, thieves and extortionists were the stars of the comic, and the reader was enticed to follow the exploits in their lives of crime all the way to the point where justice finally caught up with them. *Crime Does Not Pay #24* introduced Mr Crime, a ghostly narrator who followed his evil proteges along their path to destruction, taking a sinister delight in their ultimate demise.

Gleason's publication pioneered this idea that no matter how successful one was in crime, justice would be served, and criminals could end up in only one of two places, the jailhouse or the cemetery. For many years *Crime*

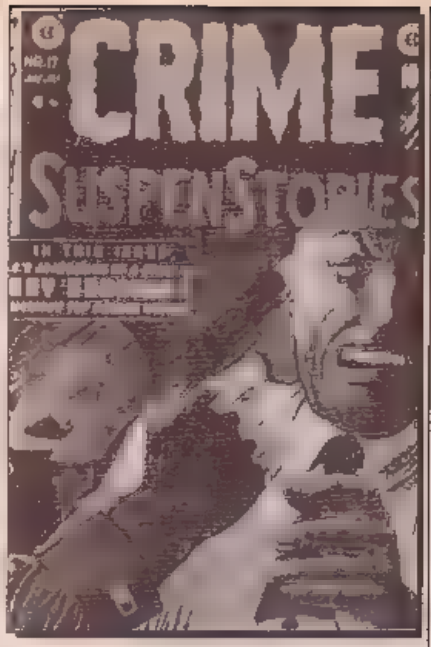


Does Not Pay was the only 'real crime' comic being produced regularly and it enjoyed a high level of popularity, but as readers lost interest in superhero comics other publishers took note of Gleason's success. From 1946-48 innumerable imitators and competitors surfaced on the newsstands. *Crime Must Pay The Penalty*, *Crime Exposed*, *Crime Reporter*, *Crimes By Women*, *Gangbusters*, *Real Clue Crime Stories*, *True Crime Cases*, *True Crime Comics* and *Underworld* all appeared modeled to varying degrees after *Crime Does Not Pay*. Aggravated by the competition, Lev Gleason launched *Crime and Punishment* (1948), which was as successful as his first crime comic.

A few less violent versions of the crime comic also appeared. Comics such as DC's *Gangbusters* reached a different audience but never achieved the level of success that the harder crime comics did, and in the early Fifties, a whole new batch of 'real crime' comics popped up. *All-Famous Crimes*, *Crime Can't Win*, *Crime Detector*, *Crime Mysteries* and *The Perfect Crime* continued to expand the market for gritty crime stories. The most notable of these books was EC's *Crime SuspenStories*. Featuring the

top-notch talents of EC greats such as Johnny Craig, Jack Davis, George Evans and Frank Frazetta, as well as the taut suspenseful writing that filled all the EC comics, *Crime SuspenStories* was a tough opponent for *Crime Does Not Pay*.

Unfortunately, the controversy over the effect of comic books on the American youth reached a climax just as 'real crime' comics hit their peak. The violence that was fundamental to the crime comics troubled parents who feared their children would be lured into crime by events depicted in their four-color pages. The paranoia felt by parents was best represented in the person of Dr. Frederic Wertham, a New York psychiatrist whose book *Seduction of the Innocent* condemned comic books. The result of the backlash was the formation in 1954 of the



Comics Code Authority which crippled the publishers of crime comics by restricting the subject matter they could print in their comics.

Without the violence, the sex and the danger, crime lost its lurid allure and nearly all the 'real crime' comics that had been flourishing ceased publication. *Crime Does Not Pay* and *Crime SuspenStories* finished their runs in 1955, bringing a unique era in comic book history to a close. While superhero and horror comics have faded and returned over the course of years, there has yet been no successful revival of the kind of crime stories that audiences once craved. In many ways this makes these books all the more collectible.

Currently, most of the key 'real crime' books are valued around $800 or less and common issues are downright affordable, often in the $50–$100 range for books in Fine condition. Crime comics represent a largely untapped field for investors and collectors, and one it is not too late to become involved in. Many crime comics feature the work of great artists such as Charles Biro, Craig Flessel, Jack Cole, the EC gang, Matt Baker, Joe Kubert and even the team of Simon and Kirby, and this makes them likely to increase in value. Currently the field is still welcoming new collectors. Prices are low, nice books are not too difficult to find, and the majority of collectors are not interested in crime comics. With the generally increased interest in older books, this could all change faster than the warden could pull the switch on the electric chair.

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Spawn	10	2.00
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Maxx	2	1.50
Shadowhawk	1	15.00
Shadowhawk	2	2.00
Shadowhawk	3	2.00
Shadowhawk	4	2.00
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Brigade	2	5.00
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Wild Thing	2	1.00
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Vampirella	3 (1st App. Cain)	8
Doom Patrol	64	75
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Superman	500 Newsstand	1.00
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Action Comics	67 Man of Steel 22, Superman 78, Adv. Superman 501 (Deluxe versions)	$3/set
Vampirella	2	10
Vampirella	3 (1st app. Cain)	5
Doom Patrol	64	75
Death High Cost of Living	1	1.50
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Doom 2099	3	1.00
Venom	1	3.00
Venom	2	1.50
Cain	1	3.00
Legacy of Superman		1.00

.....CBC Fun Page.....

1. What is Superman's real father from Krypton named?
2. The first superpowered team in the Ultraverse was?
3. Jim Shooter's new line of comics is called?
4. When was Luke Cage's first appearance?
5. Unity Chapter #1 is in what Valiant book?
6. The introduction of Pitt is in what comic?
7. In what year was the Comics Code Authority set up?
8. Wonder Woman's real name is?
9. Who is the villain that appears in issue #1 of the original X-Men series and issue #1 of the new X-Men series?
10. Vintage Magnus, Robot Fighter reprints classic stories from the original Magnus series from what company and who was the artist?
11. The Forever People were created by whom?
12. The cover of Ren & Stimpy #6 features Spider-Man vs. who?
13. The artist on Wildstar from Image Comics is?
14. What company produces a comic based on the TV show Quantum Leap?
15. Grendel was originally published by what company?

ANSWERS

1. Mon-el
2. the Squad
3. Defiant
4. Hero For Hire #1
5. Unity #0
6. Youngblood #4
7. 1954
8. Diana Prince
9. Magneto
10. Gold Key, Russ Manning
11. Jack Kirby
12. Powdered Toast Man
13. Jerry Ordway
14. Innovation
15. Comico

Johnny Fanboy

by "Joltin'" Joe Allen

JOHNNY AND HIS DAD ARE ON THEIR WAY TO THE UNION LAKES DRAGAWAY TO MEET ADAM WEST AND JAMES BEST (WHO PLAYED COLETRANE ON TV'S DUKES OF HAZZARD WHEN A WRONG TURN AT THE 711 LEAVES THEM LOST IN THE WILDERNESS...
GEE, DAD! I HOPE WE MAKE IT IN TIME TO SEE JAMES DOOHAN SING THE STAR SPANGLED BANNER!
WE'RE NOT LOST
HEY DAD, LET'S STOP AT THAT SHABBY, RUN DOWN, DECREPIT OLD DWE...ING AND ASK FOR DIRECTIONS!
KEEP OUT!
WE'RE NOT LOST!
UH, BUT I DO NEED TO USE THE CAN
"JOHNNY FANBOY" WWSWHOA PRODIGY
© 1993 Mark Braun & Joe Allen
CAN I HELP YOU?!
>YIPES!< I KNOW FROM FIRST HAND EXPERIENCE WHO YOU ARE--YOU'RE THE FABULOUS 50'S BONDAGE PIN-UP QUEEN--
-BETTY PAGE!
-IN TH' FLESH, BOYS!
MO' FANSA! MINE, MOMMA?
FANSA MINE, HONEY-- BUT THEY DIDN'T WANNA SEE ME IN MAH JUNGLE GIRL OUTFIT!

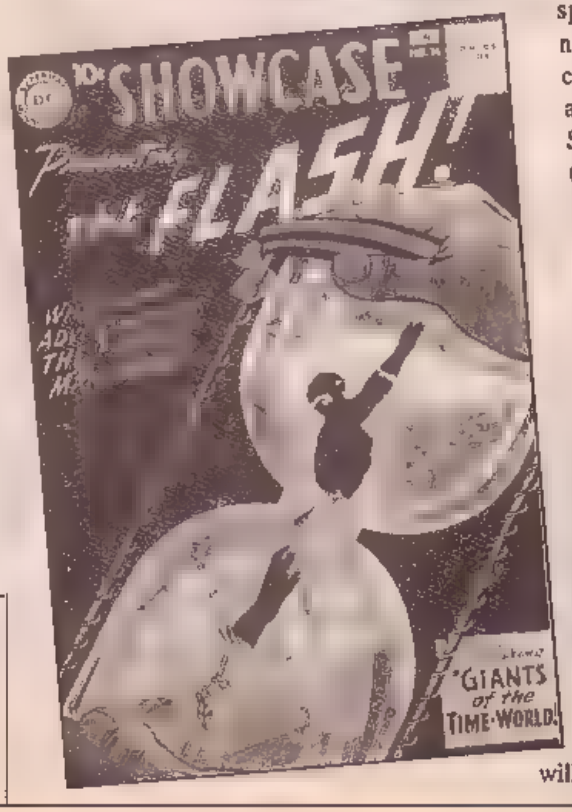
Silver Bulletins

Is The Silver Age Market Cooling Off?

BY JAMES CHAMBERS

THE CRACK EDITORIAL STAFF of *Comic Book Collector* recently attended a comic and card show held at the Nassau Veteran's Memorial Coliseum in Uniondale, New York. During the course of the show many dealers claimed that Silver Age material was moving more slowly than usual. The lackluster market seemed easily explained by the fact that Todd McFarlane, the extremely popular creator behind *Spawn*, was making a personal appearance, thus drawing a more contemporary-minded crowd to the show. But this raises an interesting question that impacts upon the whole field of Silver Age collecting. With the comic book industry continuing to expand at breakneck speed, is this once fertile ground turning fallow?

Obviously certain books, titles or characters are as hot as ever Vintage copies of any *Amazing Spider-Man* comic books still have short shelf-lives and command top dollar even to the point where some dealers consistently price such books over guide. Other books that have maintained a strong following are *Showcase, The Fantastic Four*, key issues of *Batman* and *Detective Comics* and, of course, *The X-Men*. It is not surprising to see common issues of Marvel titles such as *Tales to Astonish* or *Strange Tales* gather dust in a comic shop for some time before selling. Comics from publishers such as Archie Comics, Charlton Comics and Tower Comics tend to suffer the same fate and generally sell only to dedicated collectors. The supply of high grade DC comics is still thin and so they tend to be fairly lively, with the exception of unpopular titles such as *Anthro* and *The Secret Six*.



As interest in Silver Age books seems to grow, more tightly focused collectors and investors alike must wonder what effect this will have. One real concern is the incredible flood of new material appearing this year. As this article goes to print, the comic book industry faces what may be the biggest summer in its long history Three new comic book "universes" will have been launched, and all of the big companies have major projects planned. While an argument can be made that die-hard Silver Age fans won't be interested in all the new material, one must face the reality that many collectors split their interests between new and back issues. Some collectors who may have kept a small but steady interest in Silver Age material, might be tempted to redirect their funds toward newer books where forty dollars will get you more than just one copy of *Fantastic Four* #53. Others may pass over books they may have liked to try out and adhere strictly to their "must have" lists.

The coming boom is an all-new distraction. Anyone who has followed Silver Age books for a while knows that not much changes in the field (other than prices), while modern comics offer something different every month. The real impact of this will be felt by dealers who carry

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some vintage material but rely on the new books to support their business. As dealers spend more of their resources on contemporary comics, they have less to spend on acquiring older books. Still it is not clear if the Silver Age market is icing up or hot as ever and changing to meet the times.

The price of Silver Age books is another dilemma. In the past decade many key comics have hit a plateau. Can a near mint copy of *Amazing Fantasy* #15 really be expected to sell for more than $7,000–$9,000 in the near future? Certainly the price on this book will rise gradually, but, for the present, such comics have peaked. The recent appreciation of such books was so meteoric that an *Amazing Spider-Man Annual* #1 purchased for $30 about seven years ago (and given to a friend for his birthday) now approaches the $300 range. A slowdown in inflation can turn off investors, who often hope to make a good profit over a short time by reselling a book soon after buying it, and for many collectors, key books are simply too expensive to afford. This means that big issues may stand a chance of moving more slowly than they once did.

Dealers in Silver Age books may face a changing market in the coming months as comic book buyers change their habits Whether this indicates a general slowdown on Silver Age books is difficult to determine. Ultimately, certain books that have proven their popularity will continue to sell well and demand for them may continue to increase. If dealers stay away from less popular books it may stifle them since no collector can buy a book he doesn't know about or can't find Even with a recent revival of the character, the Silver Age *Brother Power, The Geek* is a tough book to find, and issue #2 (as *Comic Book Collector's* own Ian Feller knows well) seems to be impossible to uncover Streamlining the market may keep it vital as collectors return to titles they know and like, but to the eclectic dabblers of the industry it would be disheartening.

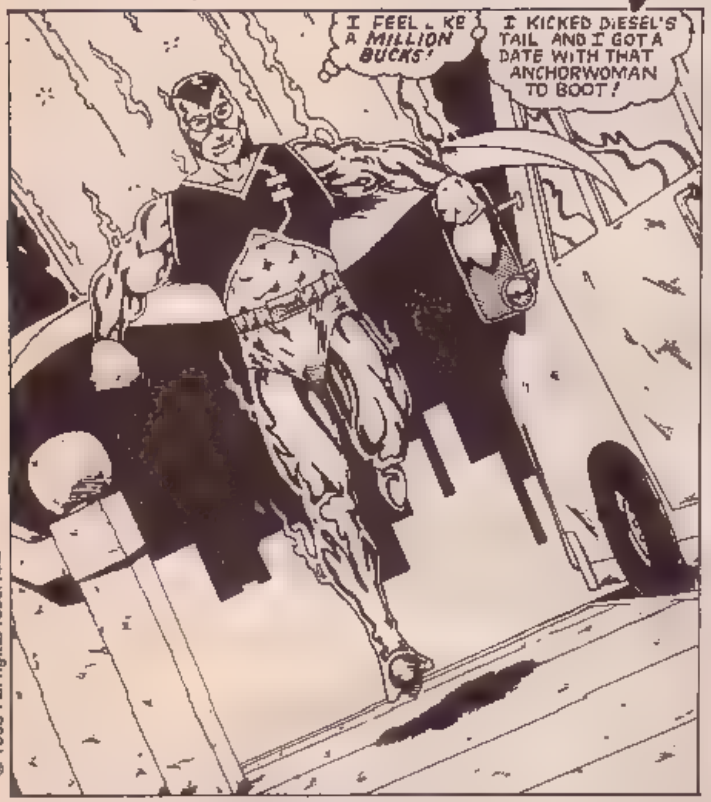
Sharp collectors may realize, however, that going for little known, little demanded titles can be a good move. If a collector finds an enjoyable title that is not overly popular, he faces the challenge of tracking down the books in collectible condition. This always makes collecting more interesting. Once the books are located, he can enjoy vintage material that did not bankrupt him. Another advantage to buying against the herd is that an undiscovered book is a potential goldmine. Once everyone wants a book, the price rises. If you can get a copy ahead of time, then you have made a good investment.

The future of the Silver Age field is certainly still up in the air. What may seem like a dry period may be the calm before the storm. There is always the potential for any comic books to undergo a sudden, shocking rise in value and popularity. With the state of the current industry, however, it seems that Silver Age collecting is losing some ground to contemporary books Some Valiant comics command higher prices than many of the Silver Age books and they represent a new trend in comics.

One thing that Silver Age comic books will always have in their favor is that they are true collectibles. Many of the current valuable books are artificially collectible, made scarce simply by the addition of a gold logo or a prism cover and selective distribution to dealers who try to wring every last cent out of them. Silver Age books are the real thing, part of a storyline that unfolded over years, part of an exciting era in comic book history. They are comics with real value. ■

McQuade, HERO

Writer: M.J. Druitt
Artist: Ron Fattorusso
Letterer: Gary Peterson



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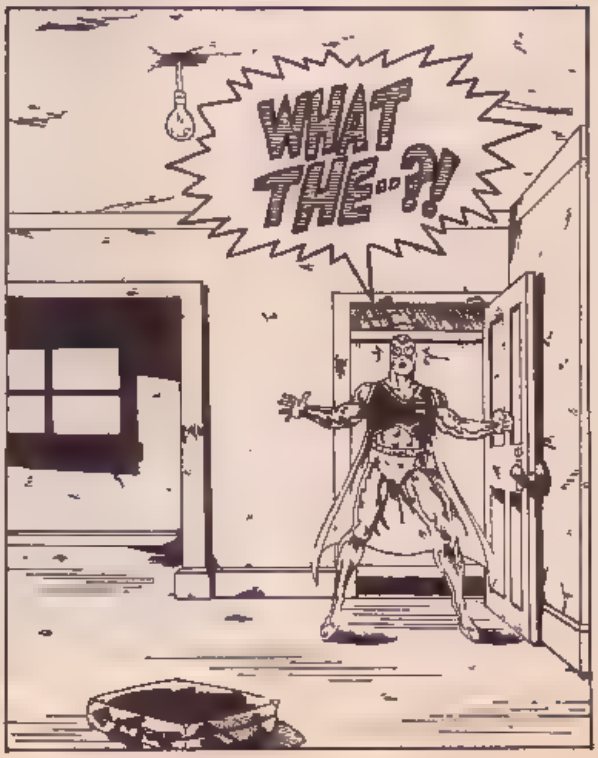


ALL MY STUFF-- IT'S GONE!
FURNITURE, APPLIANCES... EVERYTHING!
MAN OH MAN! WHO COULD HAVE DONE THIS TO ME?
WAIT! THAT BRIEFCASE!
IT BELONGS TO THOSE TWO GUYS IN THE SUBWAY!
THE GLOWING-EYE DUDES WHO GAVE ME MY POWERS!
23RD AND 3RD TOMORROW 2 PM!
ALL RIGHT.
I'LL BE THERE.
TO BE CONTINUED...

What's Hot In Comic Books

Fan Favorites

BY JOE CROCE

1. SHADOWMAN #16

Valiant has done it again. This is the first appearance of Doctor Mirage, who gets his own book this month, and it caught everyone off guard. The fact that this appearance was unanticipated has put Shadowman #16 on top of everyone's want list.

2. BLOODSHOT #6

Here we go again. Valiant introduces Ninjak. Yes, yet another unexpected character introduction into the young Valiant universe.

3. SHADOWMAN #1

This Number One Valiant issue is a true collectible. Not only is it the first issue of the series, but it is the origin of how Shadowman took possession of the night.

4. X-O MANOWAR #4

This book is holding on tight to its Top Ten spot and not letting go. That good ol' sax player, Shadowman, makes his debut appearance in this hard to find book.

5. CYBERFORCE #1

Wait a second, this isn't a Valiant book. This scarce Image book, released last year, not only has great art and a great story, but contains one of the coupons needed to get a copy of Image Comics #0.

6. VENGEANCE OF BANE #1

All I can say is who would have thought that after seeing everyone's favorite non-superpowered DC Comics hero, Batman, kick the butts of every major villain in the DC Universe, Bane would be the straw that broke the Batman's back! Besides being under ordered, this oversized comic contains the origin and first appearance of Bane.

7. SWORD OF AZRAEL #1

Not only does this book sport a gatefold cover by Joe Quesada, but it also features the first appearance and origin of Azrael, who will take the reigns of Gotham City while Batman is incapacitated.

8. YOUNGBLOOD #2

Not only does this hot Image title have the second appearance of the Youngblood team, it also features the first appearance of Shadowhawk, whose mini-series did so well he received his own regular series. By the time you read this issue of *Comic Book Collector*, this series should be out and we will know who Shadowhawk really is. So pick up this still affordable collectible.

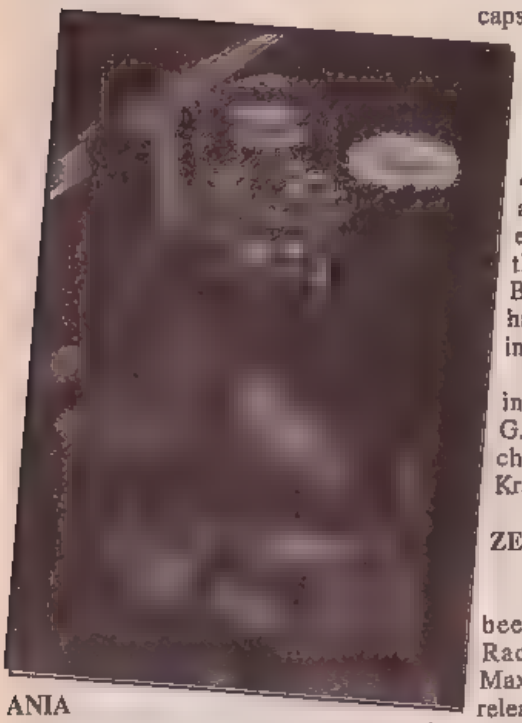
9. AMAZING SPIDER-MAN #300

I know, I know, you've seen this issue on the Top Ten list in practically every issue of *CBC*. Well, the simple truth is that it belongs here! This first full story and origin of Venom, not to mention Todd McFarlane art, is still sizzling and much in demand.

10. IRON FIST #14

Just when you thought the first appearance of Sabretooth couldn't rise in the price guide any further, the upcoming Sabretooth title is sparking a lot of interest in this 70's issue. So don't wait until Iron Fist needs a manicure, start your tiger hunt now!

Comic Card Corner



ANIA

Ania is a group of up-and-coming black comic book publishers. The set features Heru, Son of Ausar, Turner, Ebony Warrior, and Purge. Three Chromium cards and three Spectra-scope cards are randomly packed in the 90-card set.

JIM WARREN'S BEYOND BIZARRE

Various record albums and even Heavy Metal Magazine covers have included the artistry of Jim Warren. His 90-card set features some of the most bizarre and thought-provoking images available today. Again, three Spectra-scope cards and three Opti-prism cards are randomly included in the packs.

MILK CAPS

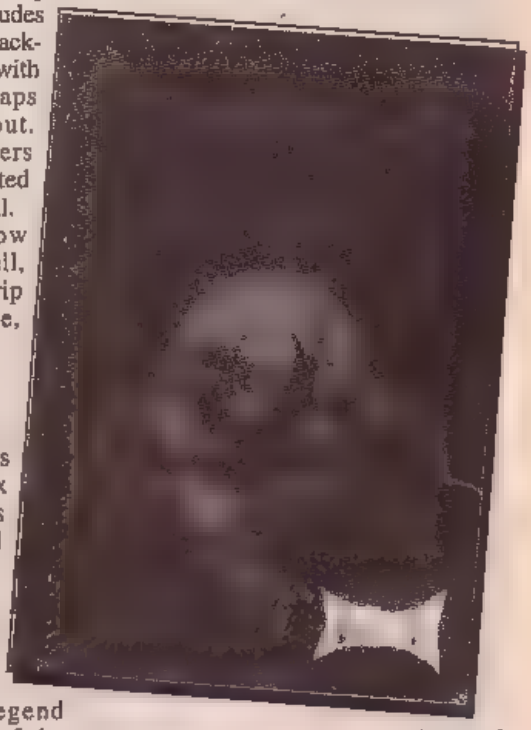
Cap slappers are collectibles milk caps created especially for adults from Comic Images. The Cap Slappers are available in two new series: Boris Vallejo Cap Slappers and Olivia Cap Slappers. Each series includes 44 milk caps, which are packaged three cards per pack with each card having two caps that can be punched out. Bonus Prism Cap Slappers have been randomly inserted in the production run as well.

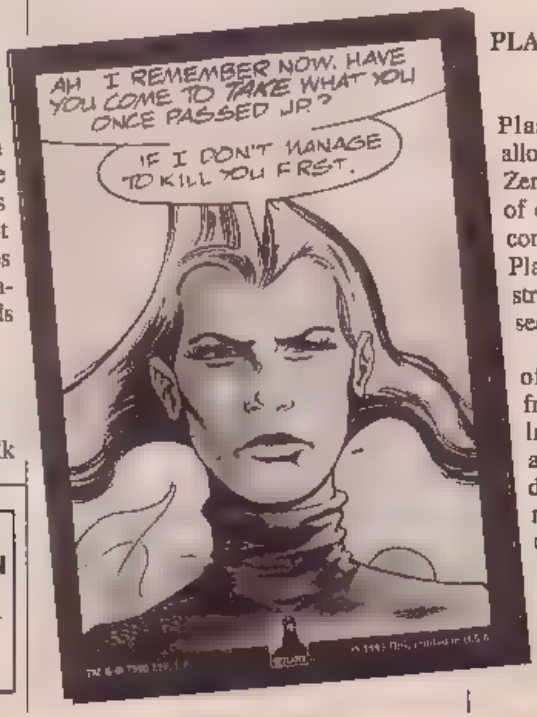
Other series to follow include Jason Goes to Hell, G.I. Joe, various comic strip characters such as Blondie, Krazy Kat and others.

ZEN BY MAXX

A Zen comic card set has been produced by Maxx Race Cards, making this Maxx's first non-sport card release. The 200-card series is available in 10-card packs which each include nine trading cards and one Chromium card. The theme of the set is "Defend the Earth—The Legend Begins", recapping the origin of the warrior and his mission to save our endangered planet.

The set consists of 100 images reproduced on paper and in Chromium, featuring art by artists like Mike Mignola, Nelson, Bill Maus, Tatsuya Ishida, Andru and Esposito, and Zen co-creator, airbrush artist Dan Cote.





PLASM CARDS

New from the river Group is the Plasm collector's album, which allows collectors to build the 26-page Zero issue from a limited-edition set of cards. It also includes a 16-page comic book and a foil-stamped bonus Plasm card. The albums have been strictly limited to 15,000, although a second edition is planned to follow.

A regular Plasm set comprised of 150 cards includes 117 cards from the Zero issue and 33 spotlight the characters in Plasm. In addition, there are two sets of random-insert cards made up of a nine-card foil-printed set, a four-card embossed-foil set, and Jim Shooter autographed cards (about one in every 40 boxes).

Nine cards are in each pack, with 36 packs to a box and 10 boxes in a case.

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Tooned In

BY STEVE FRITZ

David Kirschner has a full slate ahead of him and the chairman of Hanna-Barbera is loving every second of it. For starters, he's just come back from France and the Cannes Film Festival.

That's right. The studio that gave us Yogi Bear, the Flintstones and Scooby Doo went to the place where the auteurs don't like anything lighter than Kurasawa and go gaga over Liz Taylor and Madonna. No matter, some of the artists at the fest find the presence of animation at their show akin to doing a montage of *Steamboat Willie* with the Odessa sequence from Potemkin.

To which this toon head says, tough.

Once Upon A Forest

When Kirschner co-produced *An American Tail* with Steven Spielberg, the film was very successful. It was the first truly successful non-Disney full-length animated feature since *Fritz The Cat*. From there, William Hanna and Joe Barbera handed Kirschner the reins to their studio. His first major project was ABC's *Pirates of Dark Water*, which was honestly too good for television. Then Ted Turner bought out H-B and Kirschner seems to have some sort of backroom relation with the Cartoon Network. Now, the Cannes.

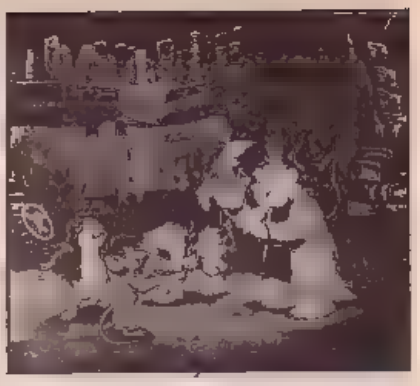
The first reason Kirschner was there was to promote *Once Upon A Forest*, an admittedly family-oriented theatrical film where a trio of animals try to save their woods from a toxic waste spill. The critters get aid and support from a wise old hedgehog (voiced by Broadway's rave phantom Michael Crawford) and a funky bird (Ben Vereen). It has received good tests and previews and Fox will be distributing the film this June. So, one gets the feeling that Kirschner is not focusing too much of his attention on it.

"It took about two years," he summarizes. "It was done on a small budget of about $12 million. It doesn't have a huge musical score or Robin Williams in it, but it has been doing very well."

Aside from the fact that he's pleased with the movie, Kirschner seems more focused on his next three features. Those were the other reasons he was at the Cannes.

They are *Pagemaster* (1994), *Through The Horn* (1995-6) and *Cats Don't Dance* (1996). Why is it that Kirschner is working that far in advance? Simply put, it takes that long to do an animated film. *Pagemaster* was on the books two year ago. The final two flicks were still in the "deal" phase until they were officially announced this May. In fact, Kirschner is still going over the scripts for the next two movies.

Once Upon A Forest



Once Upon A Forest

Let's start with *Pagemaster*. The film stars McCauley Culkin, Christopher Lloyd and Star Trek's Patrick Stewart. It incorporates live action and, according to Kirschner, top flight animation with the aid of Xaos Studios (best known for *Liquid TV*). The plot revolves around a bookish boy who falls into a magic world of books.

Once Upon A Forest

But he keeps coming back to *Through The Horn* and *Cats Don't Dance*. It soon becomes obvious that Kirschner is a man who looks forward to the next project.

The reason why he's so excited by *Horn* is that it involves some of the biggest names in entertainment. Aside from himself and Ted Turner, the two key players are Fox baron Rupert Murdock, who will be distributing the film, and Michael Jackson.

This one is about a musician who loses the inspiration to play and compose music. Like *Pagemaster*, he falls into an animated world, only this time it's music. The world is ruled by a mad musician called the Duke of Dischord and the rest of the film involves the musician's attempt to usurp the Duke. Guess who's playing the musician.

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"Michael Jackson loves cartoons," Kirschner explains. "Once he found out what I did he invited my family to his confines and we spent the entire day playing. As soon as I got home he had already started leaving messages that he wanted to do this From there it was all just getting together with Ted [Turner] and Rupert Murdoch and ironing out the details."

Kirschner is finishing up the script. He hopes to have *Through The Horn* completed by 1995, with the outside shot of it coming out in 1996.

Also due in 1996 is *Cats Don't Dance*. What gets Kirschner so hyped about this project is that he has full access to the Turner film library. The film is abut two cats who want to be Hollywood stars. After signing contracts, they find out that the studio head and his nasty child star believe that animals should only be in film to look cute and then get lost.

Aside from the fully animated felines, Kirschner will be intercutting scenes from the film library, one of the largest in the world, which includes all of the films from MGM/UA, RKO and all the pre-1950 Warner Bros. films.

"This is a truly exciting opportunity for us to utilize the vast and unequaled resources of the Turner library," says Kirschner. "We plan to rotoscope live-action scenes or stars from the period, then create new animation to provide a completely different context to the story. So far, we've earmarked scenes to feature appearances by Clark Gable, The Marx Brothers, Katherine Hepburn and Fred Astaire."

If this doesn't tell you that animation is hot in Hollywood, then you should hand in your subscription to *Variety*. This makes Kirschner a happy man, but he still sees need for improvement.

"I'm a family-film oriented producer," he admits. "There's only one studio (Disney) that's doing animation on a consistent basis. Steven Spielberg had some big hits with *An American Tail* and *Land Before Dawn*. Now he's built this beautiful facility in England and their first project comes out in November. It's called *We're Back*. Disney, of course, is working with Tim Burton. They've got some talented people."

Pagemaster

"What I think is lacking though is that there aren't enough people making enough different types of animated film. Disney does their fables and they are beautiful But they are all the same type It would be good to see what a John Kricfalusi or a Matt Groening could do Only Ralph Bakshi has done films with teenagers and adults in mind, like *Fritz the Cat*. Even in my case, *Forest* is meant for children and *American Tail* was meant for families."

Whatever the possibilities might be, it's a sure shot that Kirschner will think of something and make it his next project.

• • •

After a delay of two years, CBS will finally run Tim Burton's long thought dead prime time animated series, *Family Dog*. The series is based on an old Spielberg short from *Amazing Stories* that takes on the world from a dog's point of view. It's on every Wednesday at 8:00 p.m.

People should remember that the Oscars director Burton (*Batman*, *Beetlejuice*) won, were for the shorts *Frankenweenie* and *Vincent*. If this series is anything like his other animated work it'll be a winner CBC

Pagemaster

Independent Review

BY IAN FELLER

HAS EVERYONE BEEN ENJOYING the reviews they find in "Independent Review"? I hope so. And I hope you're supporting these struggling creators. There are plenty of quality alternatives out there, give some of them a try, you won't be sorry.

Enough of that, let's get to it. This month's review is of **Bloodfire #1**, from **Lightning Comics.** Lightning Comics is a new up-and-coming comic company that has recently gained some media exposure because of their controversial character. Now it is my job to review the book and see what all the commotion is about.

Bloodfire #1 begins with a costumed hero on a covert mission for the United States. He is sent to prevent a communist takeover of a newly formed democratic government in South America. The story takes him through his trials and tribulations against a gang of mercenaries paid to protect the communist regime.

Lots of action, including gun play, knife fights, explosions, chases, and martial arts. If you like action-filled comics, you'll love this one.

The story isn't very deep, but this it seems is because they are planning a big surprise for issue #2. In issue #2 we find out how Reace, our costumed patriot, becomes Bloodfire. If you haven't seen it on TV or read about it elsewhere then the origin may shock you. A little hint: HIV infection.

Overall, Bloodfire #1 is enjoyable. If you like Liefeld-like proportioned superheroes, then you'll love the artwork by Julius Jackson and Frank Parr. The copies available for sale are full color, yet the review copy was black and white, so I can't comment on the color look. From what I've seen in black and white the color will only add to it.

Another positive about this book is Lightning Comic's promise to never print more than 250,000 copies of any of their comics. This will help to keep their comics collectible. The initial print run of Bloodfire #1 is only 34,000. With numbers like that combined with all the media attention, not only is this a good read, but possibly a valuable collectible.

Bloodfire #1 can be purchased for $3.50 at any comic shop or by writing to Lightning Comics, PO Box 385, Dearborn, MI 48127 CBC

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3 Scarce ..... 5,000.00 – 7,300.00
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5 ..... 2,500.00 – 3,200.00
6 1st app/Jimmy Olsen ..... 2,800.00 – 3,500.00
7 ..... 3,000.00 – 3,700.00
8 ..... 2,500.00 – 2,700.00
9 ..... 2,500.00 – 2,700.00
10 ..... 3,000.00 – 3,700.00
11 ..... 1,300.00 – 1,500.00
12 ..... 1,300.00 – 1,500.00
13 ..... 1,700.00 – 19,00.00
14 ..... 1,300.00 – 1,500.00
15 ..... 1,900.00 – 2,000.00
16 ..... 1,000.00 – 1,100.00
17 ..... 1,300.00 – 1,500.00
18 1st x-ray vision ..... 1,000.00 – 1,100.00
19 ..... 1,200.00 – 1,300.00
20 ..... 1,000.00 – 1,200.00
21 ..... 750.00 – 850.00
22 ..... 750.00 – 850.00
23 1st app Lex Luthor ..... 1,100.00 – 1,200.00
24 ..... 750.00 – 850.00
25 ..... 750.00 – 850.00
26 ..... 700.00 – 750.00
27 ..... 600.00 – 650.00

28 ..... 600.00 – 650.00
29 ..... 575.00 – 600.00
30 ..... 575.00 – 600.00
31 ..... 500.00 – 525.00
32 ..... 500.00 – 525.00
33 ..... 525.00 – 575.00
34 ..... 425.00 – 475.00
35 ..... 425.00 – 475.00
36-39 ..... 400.00 – 450.00
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321-333, 335-340 ..... 5.00 – 10.00
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